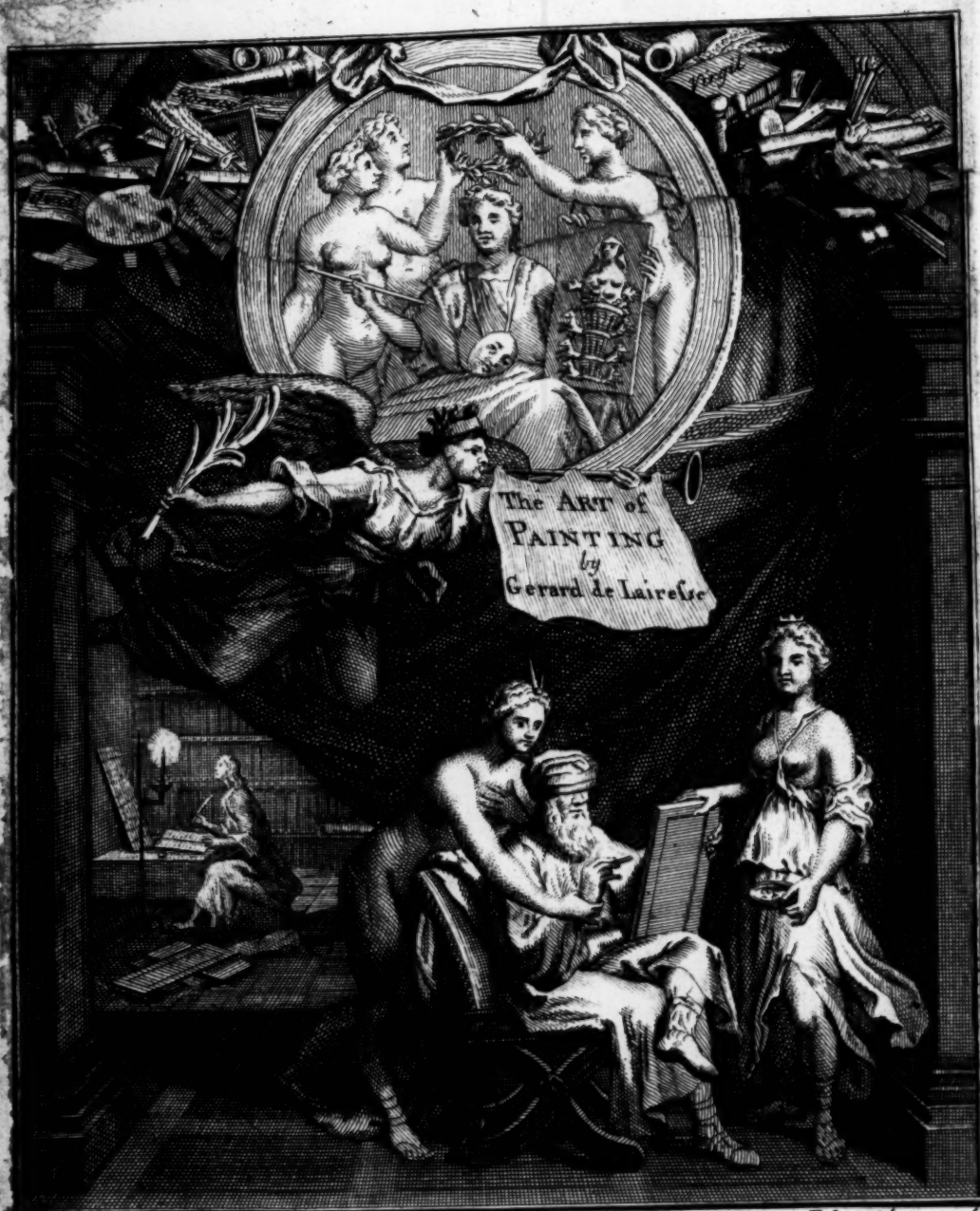
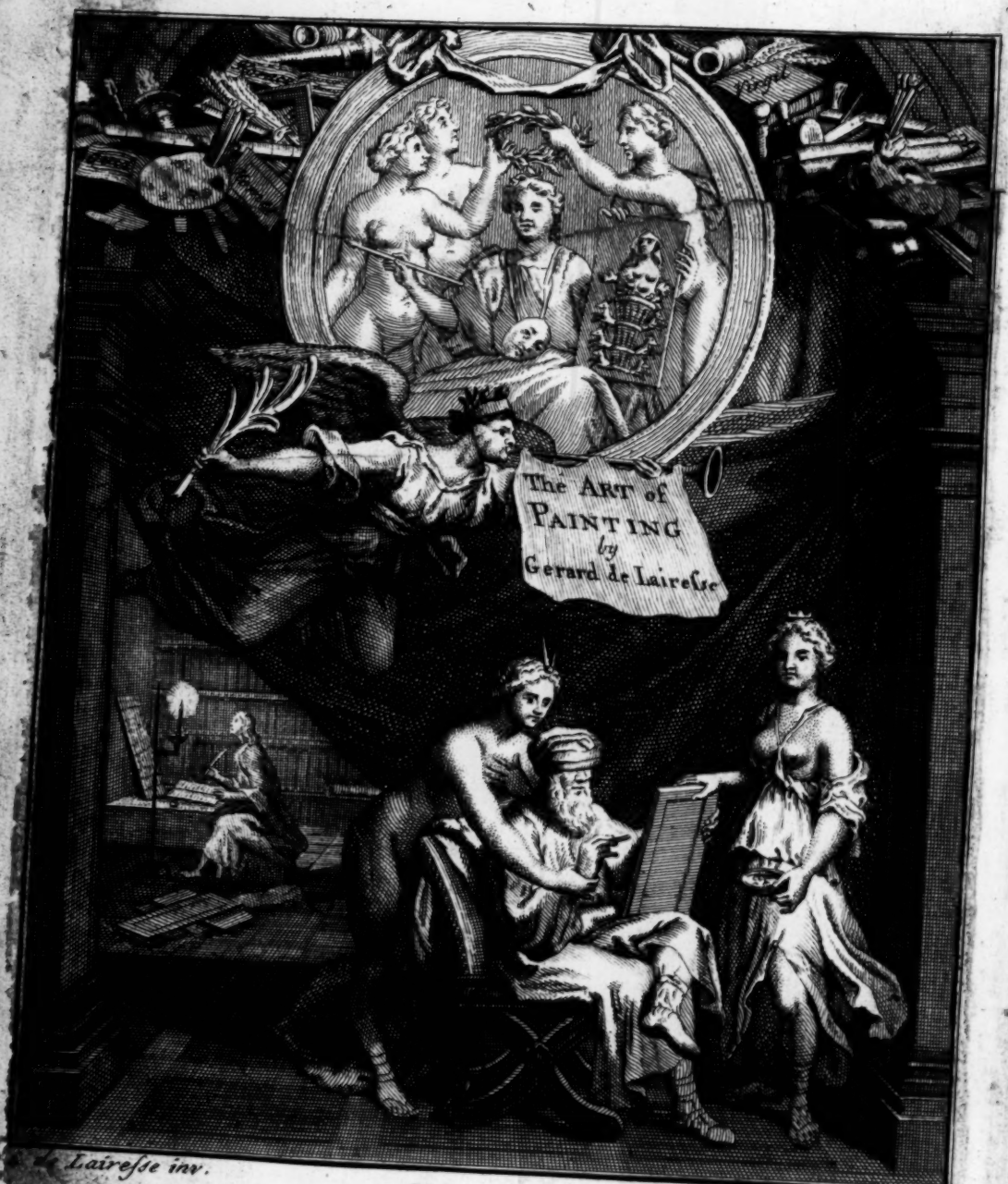


de Laireſſe inv.

I. Carwitham sculp.



de Laireſſe inv.

I. Carwitham Sculp.

THE

ART of PAINTING,

IN

ALL its BRANCHES,

Methodically demonſtrated by

DISCOURSES and PLATES,

And exemplified by

REMARKS

ON THE

PAINTINGS of the beſt MASTERS; and their Perfections and Overſights laid open

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By GERARD DE LAIRESSE.

Tranſlated by JOHN FREDERICK FRITSCH, *Painter.*

LONDON:

Printed for the AUTHOR, and Sold by J. BROTHERTON, in *Cornhill*; W. HINCHLIFFE, at the *Royal-Exchange*; J. OSWALD, in the *Poultry*; A. BETTESWORTH and C. HITCH, and J. WOOD, in *Pater-noſter Row*; C. RIVINGTON, and G. FOSTER, in *St. Paul's Church-yard*; J. CLARKE, in *Duck-lane*; L. GILLIVER and J. CLARKE, in *Fleet-ſtreet*; J. NOURSE, at *Temple-bar*; S. SYMPSON, in *Maiden-lane, Covent-garden*; S. HARDING, in *St. Martin's-lane*; J. REGNIER, in *Newport-ſtreet*; J. MILLAN, and J. CHRICHLEY, at *Charing-croſs*; J. FOX, in *Weſtminſter-hall*; J. JACKSON, in St. *James's-ſtreet*; J. BRINDLEY, in *New Bond-ſtreet*; J. CLARK, near *Warwick-court*, in *Gray's-inn*; and J. HUGGONSON, in *Chancery-lane*.

MDCCXXXVIII.

THE

ART of PAINTING,

IN

ALL its BRANCHES,

Methodically demonstrated by

DISCOURSES and PLATES,

And exemplified by

REMARKS

ON THE

PAINTINGS of the beſt MASTERS; and
their Perfections and Overſights laid open

To which is added by JOHN FREDERICK FRITSCH, Painter.

MDCCXXXVIII.

THE

Tranſlator's Preface to the Reader.

THE *Author's known Abilities and great Reputation in* Holland *having juſtly recommended him to the Eſteem of the moſt knowing* there, *I thought it very proper to make him ſpeak* Engliſh; *and the rather, (to uſe his own Reaſon) for that, tho' many excellent Authors have written on* Painting, *yet, in Bulk, they ſeem rather to cry up the Art and Artiſt than lay down ſolid Rules for Attainment: To which I may add, that thoſe Authors are moſtly uſeleſs to an* Engliſhman, *and few, or none, copious enough to anſwer* general Purpoſe; *nor at beſt are of abſolute Service in* England, *where freſh and fair Nature is preferr'd before the brown and warm Colouring of ſome other Countries, eſpecially* Italy, *where the beſt Books have been written on the Subject: But principally, for that I think, nothing has been publiſhed* here *ſo learned, full and compleat, and ſo well explained by Plates and Examples, as the Author will be found to be; nor perhaps, wherein* Portraiture *(a Branch which* England *mightily affects) is ſo copiouſly handled.*

The Author learned the Rudiments of his Art under his Father; and at Amſterdam *(whither he came Young from* Luttich, *the Capital of a Biſhoprick of that Name in* Germany) *where he ſettled, lived and died, gave early Proofs of the Skill and Erudition for which he was afterwards famed: Accordingly, he purſued* Hiſtory *and it's chief Ornament* Emblematic Learning; *and, having made ſome Proficiency in thoſe two capital Branches, he conceived, that other things muſt be eaſy of courſe, as being but Rivulets flowing from thoſe main Springs. Wherefore, 'tis probable, by what he writes, that, in their Turns, he practiſed Portraiture and the other Parts in ſuch manner as to qualify him to criticiſe on all of them.*

But his Thirſt for the Arts ſtopp'd not here: He was perſuaded, that ſo inquiſitive, ſo laborious a Genius as his, was as proper for a Plate as the Pencil, and therefore, at Times, he etch'd a great Number of Prints from his own Deſigns, which have met with good Reception Abroad, eſpecially in Germany, *where a Set of them have been copied to good Advantage.*

As his Practice was as uſeful, laborious and univerſal as that of any Painter of the Age, ſo alſo was the Theory whereon he built it. It does not appear, that he ever viſited France *or* Italy, *or any other Academy: Nevertheleſs,* Rome, France, England *and* Germany *know him in his Works; and at Home he made himſelf Maſter of ſuch a Fund of Claſſic, Emblematic, Hiſtorical and Diſcriptionary Learning, Prints and Books on Painting, Architecture, Antiquities and other Requiſites, and was ſo well acquainted with the Works of the beſt Maſters, that he became a good Critic. By this Means and thro' his great Induſtry, his* Outline *appears true and eaſy, his* Colouring *warm, ſoft and expreſſive, and his* Compoſitions *noble, learned and juſt.*

Amidſt his Fatigues, he preſerved the pleaſant Humour which reigns in ſeveral Parts of this Work; particularly, in the odd Deſcription of the Flood, Book II. Chap. X. *and the Conteſt between* Antiquo *and* Modo, Book III. Chap. V.

But what render'd him moſt dear to the Age he lived in, was his kind and fatherly Inſtruction and Encouragement of young Artiſts, and his communicative Advice to Painters in general, (who made him frequent Viſits) which they acknowledged, in often chuſing him the Umpire of their Diſputes on Art, eſteeming his Deciſions as Oracles.

This publick Spirit, this Love for his Art, as they were always conſpicuous in him without Mercenarineſs, ſo they remained with him to the laſt: For, notwithſtanding his Loſs of Sight, (the Effect of too cloſe an Application to Etching by Candle-light, as many imagine, and as he himſelf almoſt acknowledges) he, *as Monſ.* Gericke, *Rector and Profeſſor in the Royal Academy of Arts at* Berlin, *and Painter to the King of* Pruſſia, *obſerves in the Preface to his Verſion of the Author's* Drawing-book, made weekly, (a Thing not to be parallel'd in any other Maſter) the Center of a Circle, conſiſting of young Students, whom he inſtructed in Drawing (by which he got a Maintenance) and like the Sun diſpenſed his Beams to all around him.

Under his great Affliction, the Painters, his Cotemporaries, knowing he had ſtored a large Collection of Remarks on the Art, for his private Amuſement, *almoſt generally intreated him to reduce them to ſome Or-*

der

der for public Benefit; *which, notwithstanding his Loss of Sight and Age, they thought him still capable of doing.*

His Inability for Painting, an Amusement to his Chagrin, his Friends Requests and a Design to be thoroughly informing to promising Tyros, sway'd him to a Compliance; and how well the Work was received may appear from the commendatory Copies of Verses penn'd by the best Poets of that Time, and prefix'd to each of his thirteen Books; which I have omitted in the Translation, as being of no Significancy to an English *Reader.*

The aforesaid Remarks and Observations were originally in French; *and in compiling, the Author made several Additions to them, even while the Sheets were printing off; which may possibly make the Work seem, in some Places, less smooth than otherwise it would be, tho' certainly the better for them; judging with* Plato:

Non enim tædet bis dicere quod bene dicitur.

He tells us, that if Connexion in general be not so well observed as might be wished, it was occasion'd by his doing the Work piece-meal, and taking Things as they arose: And that, if he be thought to speak too freely and censure other Men's Works too rashly, it should be considered, that, as a Man, he has his Failings in common with others: Nevertheless, if his Reasons be impartially examin'd, he questions not an Acquittal: For, *says he,* if any Works be read without Love and Impartiality, the Labour of Instruction is lost; wherefore, he, who would teach Fundamentally and Well, must avoid Prepossession, weigh duely what seems odd to him, and inquire and reason throughly before he fix either his Thoughts or Opinion of Things. *He also says, that if he be any where found to prescribe Rules which he has not always followed, 'tis owing to his* dark Condition, *wherein his Memory and Ideas became more vigorous, bright and intent, and consequently his Judgment more strong, acute and refined, by continual Reflections on the Art, than when he had his Sight and was busied in his Imployment. For further Satisfaction in this Point, see* Chap. VIII. *of the Book of Colouring.*

It now remains to be observed, that as his chief Talent lay in History, *the noblest Branch of Painting, and allowing the greatest Freedoms, so the Heat of his Zeal, and the many Inconveniencies attending* Portraiture, *might possibly induce him to speak a little too freely of the latter; in* Book VII. *However, I hope, he will be excused, since he notwithstanding fails not afterwards to be very particular in his Instructions on that Head. And if what he advances, in* Book IX. Chap. XII. *touching the Representation of*

the

the first Perſon in the Trinity, *give any Offence, I only obſerve, that, tho' his Reaſons are plauſible, yet he modeſtly concludes, that* herein a Painter muſt be very diſcreet, and not abuſe the Liberty allowed him by Scripture, and the Conſent of the Fathers, *&c. Wherefore, ſince ſuch Things are not allowable by* Proteſtants, *(of whoſe Communion the Author profeſſes to be) I no further maintain the Point than to ſay, I could not, in Juſtice to the Work, leave out the Chapter which treats of it.*

But a principal Satisfaction I think neceſſary to be given, touching the verbal or deſcriptionary Tables, *occurring in ſeveral Parts of the Work. Theſe, tho' at firſt View they may poſſibly ſeem dull and tireſome, yet, when duely conſidered, will appear to be Maſter-pieces in their Kind, and not only diſplay the Author's ſolid Learning, but alſo his great Induſtry in inforcing his Precepts by every Method. For, as it is evident that he has ſpared for no Pains, both by Diſcourſes and Examples, to evince the Doctrine of* Diſpoſition, Motion, Paſſions, Contraſt, Colouring, Harmony, Light and Shade, Reflexions, Draperies, Grounds, Ornaments, and generally every Thing which can conſtitute a good Compoſition; *ſo I cannot but obſerve, how wonderfully he reduces all thoſe Parts to* Practice *in the ſaid Tables, and thereby illuſtrates divers Things and eſſential Circumſtances, which could not be ſo well done either by Diſcourſes or in any other Manner. In a Word: They are Summaries of the Whole, and the beſt Inſtructions for Performance, and to inform the Judgment of a Lover of Painting, and therefore the Work would have been incompleat without them. It is certain, that by ſuch Precepts as the Author lays down, the greateſt Maſters in* Hiſtory *have made themſelves famous*; *and by theſe, even* Face-painters *have attained the Looſeneſs and Freedom, I may ſay, the* hiſtorical Management *we diſcover in their beſt Pieces. But the Author ſtops not here: For he fails not every where to inculcate* emblematic *and* hieroglyphic Learning; *a Part of Knowledge which, though much overlook'd, is very helpful and neceſſary in almoſt every Branch of* Painting.

On the Whole, as his great Reading appears by the Number of Authors he quotes on this Occaſion, and as he endeavours to be generally uſeful, even to the Handling of Architecture, Statuary, Engraving, Etching, *and* Mezzo-tinto; *ſo it is hoped, the Work will prove here, as it has done abroad,* A Syſtem of the Art of PAINTING. *And I may poſſibly, in due Seaſon, alſo publiſh the* Drawing-book *of the ſame Author: A Work as entertaining as profitable to Lovers and Artiſts.*

The

The Author's INTRODUCTION.

WHOEVER will ſtudy Arts and Sciences, muſt expect both Trouble and Labour, without repining becauſe his Expectation is not immediately anſwered, or the End juſt in View: This is ſo true, that even the greateſt Maſters are not always alike ſucceſsful. But if Delays ſeem tireſome, let us duely ponder where the Obſtruction lies, and whether a Maſter cannot help us over it: Surely, if we be not too full of ourſelves, we may meet with ſuch an Aid; according to *Cato*:

Ne pudeat, quæ neſcieris, te velle doceri:
Scire aliquid, Laus eſt, Culpa eſt, nil diſcere velle.

Engliſh'd, *Ne'er be aſhamed to learn what may be taught,*
Since the Refuſal is a greater Fault.

Experience has taught me, that *we* muſt ſeek the Sciences, not *they* us. *Ovid* ſhews us, by the Fable of the Nut-tree, that the more it is beaten, the more plentiful the Fruit: But Men muſt not poſtpone Things to the Decline of their Lives, in Expectation that the Fruit will fall of itſelf. Therefore ſeek you a Friend, and a Maſter early and in Time; for he will, in both Capacities, ſatisfy your Purpoſe: Always conſidering, that as it would be ungenerous in him to deny his Help when asked, ſo it would be worſe in you to refuſe it when offered; if you think, that for this Reaſon you are under an Obligation to inſtruct others, — *Do as you would be done by.*

He, who finds the true Friend in the good Maſter, ought to think him an invaluable Treaſure; ſuch an one ſhould have Returns in the higheſt Marks of Gratitude, which the leaſt Unthankfulneſs muſt not ſully: Diſdain not to impart to him your Difficulties: For tho' in other reſpects he may be your Inferior, yet ſuch Inferiority can never reproach you.

But, above all Things, be not preſumptuous; becauſe ſuch a Weakneſs cruſhes our Attempts, and at laſt leaves us in Ignorance. The Philoſopher ſpoke great Truth, in ſaying, *That many would have attained Sciences, had they not thought that they poſſeſſed them already.* Contrarily, you muſt not be diſmayed at riſing Difficulties; for others have arrived at the Art under greater: Their ſure Paths we tread, their Byways we avoid: Which is certainly a ſhort Means of getting more Knowledge in leſs Time: In which I wiſh theſe my following Labours may be ſome Help and Furtherance.

Em-

Emblematic Table of the Art of PAINTING.

PAINTING, in a grand Apartment, as a beautiful Virgin in her Prime, of a majeſtic, modeſt and attentive Countenance, ſits on a ſquare black Piece of Marble, adorned with geometric and optical Diagrams: Her Hair Cheſnut, and on her Head a golden Diadem: Her Dreſs conſiſts of a blue Breaſt-ornament, red Gown, white Under-coat, and a black Girdle embroidered with Silver.

Nature, with her five Breaſts, ſtands before her; which ſhe repreſents with the Pencil in her Perfection.

Theory is naked, being only girt with a blue Scarf, and ſtands on the right Side of *Painting*, whoſe Locks ſhe lifts up with her left Hand; and, whiſpering in her Ear, points to a Picture with her right Hand: On her Head, a Pair of Compaſſes, with the Points upwards.

On the left Side of *Painting* is *Practice*, in the Form of a ſedate Matron, kneeling on one Knee: She holds in her left Hand a Line and Pencil, and Compaſſes with the Points downwards; and with her right directs the Hand of *Painting* to the Picture: Her Head-dreſs, yelloviſh White; and her Garment, darkiſh Yellow, with the right Sleeve turned up to the Elbow: Her Upper-garment, of dark Green inclining to Black, lies by her on the Floor.

Behind *Painting* ſtands *Judgment*, ſomewhat exalted, lighting her with a large Torch: He is adorned with a purple Garment, powdered with golden Stars, and lined with gold Stuff: By his Side an Eagle.

Above him is *Iris*, ſitting on a Cloud, and reſting her left Arm on the Rainbow, the Extremity of which reflects on *Painting*'s Pallet; Her Garment is White, and Head-dreſs Blue.

To the left of the Apartment is *Anteros*, ſeen lifting up a dark Curtain; from behind which, thro' a Window, ſome Rays of the *Sun* dart on *Nature*: He is crown'd with Lawrel; has a ſmall blooditſh-red Garment, and holds a Torch: Before him lies a Palm-branch.

At the further End of the Apartment, riſing a Step higher, we ſee, thro' a large Gateway, into another: On the ſides of this Gateway, ſtand in *Niches*, *Hiſtory* on the Right and *Poeſy* on the Left: Over the Gate is a white Marble Buſt of *Pallas*, reſting on a Pedeſtal, on which is carved a *Sphinx*.

This latter Apartment is hung with dark-grey Stuff, and ſet out with Pictures, in round Frames, of *Hiſtory*, *Architecture*, *Landskip*, *Portraiture*, *Seas*, *Cattle*, *Flowers*, *Fruits*, *Still Life*, &c.

At

EXPLANATION.

At the End is *Fame*, ſeen flying thro' a large open Window, ſounding her Trumpet. And, — In the Off-skip is raiſed a Pyramid.

EXPLANATION.

PAINTING is here repreſented as a beautiful Virgin in her Prime, of a majeſtic, modeſt and attentive Countenance; becauſe at thoſe Years the Mind exerts it's greateſt Vigour and Perſeverance, and lets nothing eſcape unheeded. She ſits on a *ſquare black Piece of Marble*; becauſe that Colour is unchangeable and naturally aſſiſtant to the others: And the Geometric and Optical Diagrams on it, point out her Building on the infaliable *Mathematics*. Her Hair is *Cheſnut*, becauſe that Colour is the moſt laſting, and beſt befits theſe Years: Her Head-attire is a *golden Diadem*, alluding to Yellow, one of the three capital Colours. Her *Breaſt-ornament and Gown* are red and blue, ſignifying the two other capital Colours, which by their ſweet Mixture, and Expreſſion of Light and Shade *by the Girdle*, charm and entertain the Eye.

Accompliſh'd *Nature*, with her naked Secrets, is the Object of her Imitation, by conſulting *Theory*; who, naked, is partly girt with a *blue Scarf*, as ſhewing, by her continual Contemplation, that ſhe poſſeſſes ſomething Divine, and a perfect Knowledge of all Things viſible. She ſtands to the right of *Painting*, and, lifting up her Locks, inſpires her with ſuch exalted Thoughts as bring the Art to Perfection, and fit it for great Things: Prompting her further, with the right-hand Figure on the Picture, to go to the Depth of the Sciences. The Pair of *Compaſſes* on her Head ſhew her continual Round of Thoughts, in contemplating divine Secrets.

Practice holds in her Left-hand *a Line, Pencil and Compaſſes* with the Point downwards; ſignifying the conſtant Service ſhe offers to *Painting*. Her Sedateneſs ſhews that ſhe's ſeldom found but in Age: With her Right-hand ſhe directs that of *Painting* to the Picture, thereby to animate her to continual Practice. Her yellowiſh-white Head-dreſs and darkiſh yellow Garment ſignify, that, thro' Age and cloſe Application to the Art, ſhe little heeds outward Attire, and therefore neglects to ſhift her Dreſs: Her *right Sleeve turned up* ſhews her Readineſs for Buſineſs. Her *dark green upper Garment on the Floor* tells us, that ſhe brings all Things to light out of the Obſcurity of Nature. The *Tools* in her Left-hand are the Neceſſaries for *Painting*. The open *Compaſſes* pointing downwards ſhew, that ſhe meaſures terreſtrial Things.

Judgment, ready to bring *Painting* to Perfection, enlightens her with the Rays of his divine Skill; repreſented by the Torch, as a burning

Light, by which the Ancients expreſs'd *Divinity*. *His purple Garment lined with gold Stuff, and powdered with Stars,* ſignifies the heavenly Influences, conſtantly keeping their due Courſe and Order. The *Eagle* by his Side tells us, that he is *Jupiter*'s Bird, and ſoars higheſt, and bears Thunder-bolts.

Iris on a Cloud, and her Arm on the Rainbow (the various Colours thereof reflect on *Painting*'s Pallet) recommends to her a careful and artful Tempering and Uſe of the various, yet gradually uniting Colours. Her *white Garment*, and *blue Head-dreſs* ſhew, that ſhe ought to execute neatly her heavenly Conceptions.

Anteros, ſtanding to the left of the Apartment, and lifting up a dark Curtain, with a Palm-branch at his Feet, denotes, as Brother to *Cupid*, Love for the Art. The Poets feign of this Palm-branch, that he, being long at Variance with his Brother, at laſt got it out of his Hands. His opening the *dark Curtain* ſhews, that Love for the Art diſpels Darkneſs and Confuſion; ſo that the Rays of the Light illuminating Nature renders her more agreeable. His *Crown of Laurel, Garment and Torch* ſignify his ardent Love and Zeal for the Art; which, being arrived at Perfection, merits an everlaſting Laurel.

Hiſtory and Poeſy, ſtanding in Niches on each Side of the Gate, tell us, that they are the principal Aids to *Painting*, ſupplying her with rich Thoughts and proper Materials for Practice and Ornament.

The *Buſt* of *Pallas* repreſents the Goddeſs of Wiſdom, the Promoter of Art: And the *white Marble*, the Purity of her Knowledge.

The *Sphinx* on the *Pedeſtal* ſhews, that as this wiſe Monſter is feigned to devour thoſe who could not ſolve his Riddles; ſo the Art ſuffers thoſe to die in Ignorance, who do not penetrate her Secrets.

The further Apartment is hung with *dark-grey Stuff*, the better to fling off the Compoſition.

The *Pictures* with *Figures, Architecture, Landskip, &c.* are the Performances of the Art. Their hanging in round Frames raiſes our Attention, as well for their nice Diſpoſition as the Contraſt they cauſe in the Architecture; their Placing, with reſpect to the Subjects, is alſo very agreeable; and their Roundneſs implies moreover *Infinity*, and that the Names of the Profeſſors of *Painting*, in their reſpective Choices, are borne with immortal Praiſes and Honours on the Wings of loud *Fame*, which is to crown them in After-ages.

The *Pyramid* in the Offskip is raiſed, according to the Cuſtom of the Ancients, to the eternal Memory of excellent and great Men; with this Inſcription — *Æternæ Memoriæ ſacra*; — Sacred to eternal Memory.

A CATALOGUE *of the* PAINTERS *and other* ARTISTS *mentioned in this Work.*

ACademy, Fr.
Albani
Apelles
Bakker, old and young
Bamboccio
Bambocciades
Barocci
Bartholet
Berchem
Bloemart
Bol, Hans
Bril
Brouwer
Breugel
Le Brun
Caracci
Caravaggio, Poly.
Carlot
Correggio
DaCortona, Beret.
Dominichino
Dou, Gerard
Durer, Albert
Van Dyk
Everdingen
La Fage
Da Fiori
Du Gardin, Char.
Genouille
Georgione
Goltzius
Guido
De Heem
Hemskirk, Mar.
Jordaan
Julio Romano
Kalf
Kneller
Laireſſe, Sen.
Laſtman
Lely
Lievens, John
Van Loo
Mantegna
Matſys, Quintin
Metzu
Michael Angelo
Mieris
Mignard
Mola, Fanciſco
Moller
Moucheron
Van der Neer
Netſcher
Oſtade
Penni Gio, Fran.
Polydore
Pouſſin
Pynakker
Raphael
Rembrant
Rottenhamer
Rubens
Ruyſdaal
Savry, Rowland
F. Segers
Spagnolet
Teſta
Tintoret
Titian
Del Vaga, Pierino
Verelſt
Vermander, Ch.
Veroneſe
Vouet

Statuaries.

Aſſyrians & Chaldeans
Bernini
Dædalus
Jews
Keyzer
Lyſippus
Michael Angelo
Phidias
Praxiteles
Prometheus
Quellin
Quênoy

Engravers.

Audran
Berry
Biſchop
Bloteling
Boulanger
Edelinck
Goltzius
Marc, Antonio
Van der Meulen
Natalis
Perelle
Perrier
Pietro Santi
Le Potre
Schoonebeck
Seth's Children
Viſſcher, Senior

Architects.

Ægyptians
Babylonians
Cadmus
Cataneo
Greeks
De l' Orme
Palladio
Romans
Santoritio
Scamozzi
Serlio
Vignola
Vitruvius

A Catalogue of the AUTHORS *quoted in this Work.*

ADamantius
Æſopus
Alcinous
Alex. ab Alexandro
Ambroſius
Ammianus Marcellinus
Anacreon
Antiſthenes
Aphrodiſius Alex.
Apollodorus
Apollonius Tyan.
Appianus
Appion
Apſinis

Apſinis
Apuleius
Archias
Arioſto
Ariſtides
Ariſtophanes
Ariſtotle
Aſconius
Athanaſius
Athenæus
Auguſtinus
Baſilius
Bede
Bidloo
Blondus
Boccatius
Boſſé
Le Brun
Cæſar, Julius
Callimachus
Carpzovius
Cartari, Vincent
Cato
Catullus
Cenſorinus
De la Chambre
Chryſippus
Cicero
Claudianus
Claudius Saturni.
Coeverruvias, Di.
Concilium, Nicæ.
Cujacius, Jacobus
Curtius, Quintus
Cyrillus
Democritus
Demophoon
Demoſthenes
Diodorus, Siculus
Dion
Dionyſius, Areop.
Dionyſius, Halic.
Dorotheus
Eliezer, Rabbi
Epicharmus
Eraſmus
Eucherius
Euripides
Euſcherus
Euſebius
Euthymius
Fabius, Pictor
Feſtus
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Florus
Fritſchius
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Iſocrates
Junius
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Lucianus
Lycurgus
Macer Bebius
Macrobius
Martial
Merian
Muretus, Anton.
Muſæus
F. Niceron
Nigidius
Olaus Magnus
Origenes
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ART of PAINTING,

BOOK I.

Of PENCILING, SECOND TINT, *and* BEAUTY.

CHAP. I. *Of Handling the Pencil.*



HE Handling the Pencil is two-fold, and the two Manners very different from each other; the one *fluent and ſmooth*, the other *expeditious and bold*; the former is proper for copying neat and elaborate Painting, and the latter for copying bold Compoſitions, as big as the Life. But he who practiſes the former Manner, has this Advantage above the other, that, being accuſtomed to Neatneſs, he can eaſily execute the bold and light Manner, ~~it being otherwiſe~~ difficult to bring the Hand to neat Painting; the Reaſon of which is, that, not being uſed to conſider and imitate the Fullneſs of ſmall Objects, he muſt therefore be a Stranger to it; beſides, it is more eaſy to leave out ſome Things which we are Maſters of, than to add others which we have not ſtudied, and therefore it muſt be the Artiſt's Care to finiſh his Work as much as poſſible.

'Tis ridiculous to hear the Diſciples of great Maſters boaſt, that, by copying great Things, they certainly obtain a great and firm Manner,

and a fat and bold Pencil; and therefore are induced to diſreliſh every thing that is neat and elaborate; but, after all they can ſay, 'tis certain, that he who would handle beſt, muſt ſtudy that Manner which moſt exactly exhibits the different Natures of the Objects which he is to repreſent; for there are no other Handlings of Advantage to a Painter, than the two before-mentioned.

But further, to convince any one, that a great and bold Handling contributes nothing to the Art, let us place a Piece thus painted, at a due Diſtance, and then ſee whether the Penciling makes it look more natural: This Advantage it may perhaps have, it may bring in more Money, ſince ſo happy a Maſter can diſpatch double the Work of another, through the Bent of an Imagination fitted to the Expedition of his Hand. Each Branch has a peculiar Handling adapted to the Nature of the Objects to be repreſented; as, the Landskip-painter, in the Leafing of Trees; the Cattle-painter, in the Expreſſion of Wool and Hair; the Ornament-painter, in Foliage, Branchings, *&c.* and the Flower-painter, in thin Penciling.

Painters are alſo obſerved to uſe, ſome, long-hair'd, others, ſhort-hair'd Pencils; this thin, that ſtiff Colours; but, notwithſtanding any ſuch Differences, all is reduceable to the two Handlings aforeſaid; yet in ſuch Manner, as that neither of them ought to appear but for the Advantage of the Artiſt only, the Art being a Theory of the Mind, and the Handling, a manual Practice, conſiſting of a Penciling in an orderly and determinate Matter, for repreſenting an Object certainly and quickly, and without muddling.

Many are of Opinion, that this is a Gift of Nature peculiar to ſome only; and tho' I cannot intirely diſown it, yet muſt ſay, that it lies more in Practice: And tho' we ſee many Painters, in the decline of their Lives, fall into an hard and muddy Manner, yet that argues not againſt my Poſition, ſince it happens either through Inclination, or Want of better Foundation in their Youth.

How often do we ſee Maſters known by their Diſciples? Little and ſlovenly Maſters never bring up neat and curious Painters, tho' it ſometimes happens, that a neat Maſter may rear a ſlovenly Diſciple. And the Reaſon is plain; for good Inſtruction is not alone ſufficient, without a due and perfect Apprehenſion of it; Careleſsneſs being the uſual Parent of a bad Picture; and ſo infecting an Evil will continue, as long as the Artiſt remains in this Ignorance.

It is certain then, in order to obtain a good Handling, that a right and early Apprehenſion of Inſtruction, and thorough Sight of Faults, are

are abſolutely neceſſary: When theſe Points are gained, the Artiſt muſt endeavour at the three following eſſential Qualifications.

1. Boldneſs of Hand, in the Dead-colouring.

2. More Care, Circumſpection and Labour in the ſecond Colouring, And,

3. Thorough Patience and Attention in the Re-touching or Finiſhing a Picture; the nigher to Perfection, the more Care.

Theſe three Qualities are as eſſential to a Painter, as the *three Graces* to *Venus*.

Our firſt Work then muſt be, to lay both Lights and Shades *bold*, with a broad and full-coloured Pencil, one by the other, even and without muddling; and then, gently moving the Pencil to and fro, up and down, as the Nature of the Object requires, we thereby *unite the Colours, and fetch out the Relief:* With this Caution nevertheleſs, that the Lights muſt not be ſcumbled too much into the Shades, or the Shades into the Lights. Thus the Work will have a good Effect.

By proceeding in this Manner, we ſhall perceive no very particular Handling in our Work, and therefore it muſt be a good one; for the firſt Colouring is hid by the ſecond, as that is by the third, wherein lies the Neatneſs.

Having hitherto ſpoken chiefly of Painting in little, and its Manner of Handling, I ſhall, in the next Chapter, lay down Inſtructions for Painting as big as the Life.

CHAP. II. *Of Painting after the Life.*

HE who paints after the Life, and finds it difficult, through Years and Inability, to make a good Compoſition, muſt not undertake Things beyond his Strength; if ten Figures be too much, let him take five; if theſe be two many, two or one, nay, an half Figure; for little and good is preferable to much and bad. Again, if he have no Genius for Draperies, let him ſtudy the naked, as *Spagnolet*, *Carlot* and other Maſters did; but then, like them, he muſt labour to excel in that Branch; for a middling Artiſt will neither get Honour nor Gain.

Here let me adviſe you.

1. To gain a thorough Knowledge of *Form* or *Proportion*, and *the Paſſions*, that you may not only give your Figures their *natural Motions*, but that it may alſo well appear *what cauſes thoſe Motions.*

2. Expreſs properly the *Condition* and *Dignity* of your Figures by their Carriage; whether they be private Perſons of either Sex, great Men, or Deities.

3. Seek the Colouring, not in *Spagnolet* or *Carlot*, but in *Nature herſelf*; let your *Carnations be as natural as poſſible*; the freſh and fair you muſt paint ſo; and the yellow or ruſſet muſt be of thoſe Colours.

But, above all, induſtriouſly avoid *inclining to a particular Manner*; do not maintain that warm, glowing, or brown Colouring is beſt; (a Bat is, in his Kind, as beautiful as a Parrot) for then you will certainly err; and, ſince Men are too apt to hug their Faults, your Care muſt be, to be known by a good Manner and Handling.

Now, for our Artiſts ſafer Conduct, we ſhall lay down the following Precepts for the right Ordonnance of a Piece.

1. Let him chiefly conſider, *where* the Piece is to be fixed, in order to *place right the Horizon, and Point of Sight.*

2. Let him conſider, *what Force the Light has in that Place*, and thereby, whether the Painting muſt have *ſtrong Lights and broad Shades, as being near a Window*; *or, more faint and melting Light, as removed further into the Room.* This we may ſoon perceive in a Landskip, or other within-door Painting, and whether the Shades ſhould be ſtrong, or not; ſince it's certain, that the Objects, whether great or ſmall, have *different Effects* in theſe two Inſtances. And now, *if the Perſpective be alſo well managed, and the Colours laid freſh and proper, and well handled, by gently uniting them with large Pencils*, the Piece will be good.

If this Handling and Melting of Colours be not yet underſtood, I ſhall clear the Point in the following Inſtance: Take what Colours your Object requires, be they Red, Blew, Green, Violet, *&c.* lay them *broad and diſtinct by each other, without ſcumbling*; then, viewing them through a Piece of Lantern-horn, you will perceive *a perfect Union of Colours, and that none of them lie diſtinct, tho', in Fact, they do.* This fully illuſtrates what I ſay of a fluent or ſmooth Pencil: Now the Effect is the ſame when we paint in Verniſh, or tough or fat Oil; becauſe painting with ſtarved Colours, on a dry Ground, can never effect this Smoothneſs.

In painting after the Life, we ought to uſe *large Pencils*; and tho' to ſome, this may ſeem an uſeleſs Admonition, becauſe great Paintings require

require ſuch, yet I muſt recommend it, becauſe ſome uſe common-ſiz'd and worn ones, which ſo muddle the Work, and fill it ſo full of Hairs, that it will bear ſcraping. This Evil is ſo ſtealing, that at laſt it becomes habitual, and then the Painter neither minds or ſees it himſelf.

Becauſe there are two Sorts of Pictures; the one *moveable*, the other *fixed*; the former hung at pleaſure in Halls or Rooms, the latter for Cielings, or far above the Eye, each of them calls for a *diſtinct Management*. *Niches* in Galleries, as near the Eye, muſt be ranged in the Claſs of moveable Pictures, as well as *Pourtraits*; wherefore they ought to be neater handled, tho' ſometimes placed higher, at other times lower.

If it be asked, whether an upright Piece, 40 or 50 Feet deep from Floor to Cieling, ought to be ſmoothly handled, and finiſhed throughout? I ſay, No; but rather to be ſo painted, as high as you can reach; leſs finiſhed in the middle, and leſs than that as it advances in Height; and yet with ſuch general Care, that *all Parts ſeem to have a like Force and Finiſhing*. And tho' we find a different Conduct in *Jordaan's* magnificent Triumphal Piece in the Houſe in the Wood, near the *Hague*, yet that can be no Rule; becauſe the Painting being large, the Eye cannot diſtinguiſh, whether the upper Parts be leſs finiſhed than the under; moreover the Figures are bigger than the Life.

But here, methinks, a Difficulty may be ſtarted: Suppoſe, in a Room where ſuch a large Piece is, another were to be painted by it ſmaller; (as a ſingle Figure no bigger than the Life) how ſhall we manage, in order to give this latter Picture the *ſame Force* as the former? I anſwer, That *Force and Warmth lie in the Colouring, not in the Roughneſs of a Picture*; whence it is, that *the ſmall Picture muſt be handled in the ſame Manner as the great one*, to make them look agreeable; for heightening and ſhading it with the ſame Force, will produce the ſame Effect: And if not immediately by the pure Strength of Colours, yet by ſcumbling and glazing we fetch it out. But then, ſay ſome, it cannot have a due Conformity with the Life; becauſe, on comparing it with the large Picture, it ſeems leſs than the Life: I anſwer, That this Objection muſt not make us exceed the common Size of Nature, ſince no ſuch large Men, as in the great Picture, are to be found in Nature; and if any ſuch were, their Parts would look too big, their Skins rougher, Pores coarſer, Hair more buſhy and ſtrong, *&c.* than we ſee in Nature: But the contrary may be practiſed in a Cieling-piece, where the Compoſition is moſtly hieroglyphic and fictitious.

I proceed now to ſhew more amply a good Manner or Handling.

CHAP.

CHAP. III. *Of Dead-colouring; and how to perform it with Certainty and Expedition.*

THE moſt certain and regular Way is, to begin the Picture from the Depth or *Lointain*, (eſpecially when a Landskip is introduced) ſince *all Things muſt ſuit and fall in with the Light and Darkneſs of the Air, and the ſeveral Tints of the Piece be modified and governed by it; as indeed muſt alſo the Light on the Foreground, and the Force of the Figures*; otherwiſe the Effect will be diſagreeable and uncertain.

But if the main Compoſition conſiſt of *Figures*, or *other large Objects only*, 'tis better to *begin where you intend the greateſt Force*, whether it be on the firſt or ſecond Diſtance, and then work to the Off-part of the Picture.

Now, in order to proceed with Certainty, we muſt take Care that *general Harmony of Parts* be well obſerved; that the *Tints and Colours* be juſtly managed, according to the Laws of Depth and Diſtance, ſo that nothing appear offenſive to the Eye; and then the Work will be in a fit Condition for ſecond Colouring, with little Trouble.

Many Painters indeed err, in not knowing where to begin rightly, and, only conſulting what Objects they like beſt, heedleſly fall on them firſt: For Inſtance, if it be a gold Vaſe, they begin with that, and then proceed to a blue Drapery, then a red one, *&c.* Others begin with the Nudities, and ſo run thro' all the Nakeds in the Picture; by which ſtrange Disjunction the Work becomes miſ-ſhapen, and the Painter made more uneaſy, than by an ill-primed Cloth.

But ſuch Painters never think on any Means to extricate themſelves out of this Labyrinth: To what Purpoſe is it to ſhew them their Error? They are ſatisfied with what they have done; and ſalve all by ſaying —— *The Picture is but dead-coloured; on Finiſhing it ſhall be otherwiſe; what is now too light ſhall be brought down, and what too dark heightened.* —— But all this while, the Work does not go forward; the riſing Difficulties pall the Fancy, and the Work is in a bad Condition for *ſecond* Colouring.

CHAP.

CHAP. IV. *Of the ſecond Colouring, and its Requiſites.*

IF a Piece be well dead-coloured, and have a good Harmony and Decorum, we certainly render the *ſecond Colouring* the more eaſy; for then we can unbend our firſt general Thoughts, and apply them ſolely to lay neatly and finiſh particular Parts, and ſo to work on the former good Ground. But, to do this in the beſt Manner, we muſt, as I have ſaid, *begin from the greateſt Lointain, the Sky, and work forwards from thence:* By this Means we have always a *wet Ground* to melt in with the Out-lines of the forward Figures, which otherwiſe they would not have; beſides another pleaſing Advantage, that the Piece goes forward, all Parts well ſupported, and a good Harmony in the whole: Whence the Eye muſt be ſatisfied, and the Mind continually ſpurr'd. This Management is one of the prime Qualities of a Painter; for what can encourage him more, than an Aſſurance that he works on a ſure Baſis, and which he finds without ſeeking it? But unhappy is he, who works diſorderly; for muddling on one Thing as long as his Fancy for it laſts, and then thoughtleſly proceeding to others, and dwelling on them in the ſame Manner, he miſſes the neceſſary, becoming Air of his Piece; and, at laſt, all appears out of joint, and diſreliſhing.

Having come thus far, we proceed to the Manner.

CHAP. V. *Of Re-touching, or Finiſhing. The* French *call it* Retoucher; *we,* Reviſe.

HOW ſure a Painter is, having got thus far, let Experience and his own Reflection be Judges; for the Figures having their proper Diſtances, Strengths and Effects, and all Parts due Harmony and Keeping, nothing remains but to give the Piece *the laſt Force of Light and Shade.*

To do which well, rub your Piece (or ſo much as you think you can paint of it at one Time, and before the Verniſh grow dry) with a good *thin Picture-verniſh*, mixed with ſome fat white Oil; then work on this wet Ground, by clapping your Lights on the *lighteſt Parts*, and,

by

by a gentle Scumble, unite them with the wet Ground aforeſaid, and the Tenderneſs of the Nudities and Draperies, in ſuch Degree, as is neceſſary for each; then put in the Yellow, or Glow of the *Reflections*. If, after all, the Lights of the Nudities ſhould be here and there too ſtrong, reduce them, by mixing a little light Oker, Vermilion, brown Red, Lake, or Aſphaltum (according as the Colour is tender or ſtrong) under the Verniſh,) glazed thinly over them; then heighten upon this with ſuch a Colour as you think fit: Do the ſame by the Draperies. Thus the Work will ſucceed, and the Colours be prevented from going in, in drying.

CHAP. VI. *Of the ſecond Tint, and the Relief it occaſions.*

THERE are many who, whatever Pains they take, cannot be brought to reliſh a Thing, in which they find ſo much Difficulty. They, who have long practiſed after Nature, are vexed to ſee the Works of other Maſters better coloured, and more pleaſing than their own: Inſomuch that, with Difficulty, they re-aſſume their Profeſſions, and then, eagerly hoping to do Wonders, find their old Vexation ſtill return.

Would theſe Men rightly ſearch the Cauſe, their Trouble would end; for, tho' we are naturally better pleaſed with great Maſters Works than our own, becauſe of our Inferiority in Knowledge, yet we muſt not be therefore diſcouraged; but (as I ſaid) ſtudy where the Fault lies. Let us then make good Reflections on neat Pictures, in order to profit by them; and alſo converſe with better Maſters than ourſelves.

'Tis to be lamented, that theſe Men ſometimes ſee fine Things in another Maſter, but can give no *Reaſon* for it, becauſe they work rather by Accident, or Chance, than on ſure Principles: As was the Caſe of a young Painter ſome Years ago, who, ſhewing me ſome of his Pieces, ſaid, —— *This Piece I painted ſix Years ago; this four, and that leſs; yet can perceive no Difference between them in Goodneſs:* —— Now, tho' the Difference was viſible, the laſt Pieces appearing better managed, in all Parts, than the former, yet he would not believe me; ſaying, That, notwithſtanding all his Endeavours, his Pictures were *grey and muddy*, when others were *clean and pleaſant*, and their *Lights broad*: —*I lay on my Colours*, ſays he, *fine and warm as they do, and then expeditiouſly ſcumble them into each other; now, pray tell me, what muſt*

then

then occaſion this Foulneſs? —— *I told him,* ——*Certain Painters, with whom you daily converſe, ſpoil you; and, as long as you follow them, all my Advice is to no purpoſe: As for your Thoughts and Ordonnances, I like them very well, but diſlike your Handling; you do not lay on your ſecond Tint clean enough*; (by the *ſecond Tint*, I mean that which is laid on the light Parts, towards the Out-line, by means of which, all *relieved* or round Parts are forced to unite with the Ground, and to go off rounding) this you muſt lay on *clean* and *beautiful*, in the *ſame Colour* as that of the Light; but it muſt not be *muddy*, and *like Shade*; for being alſo lighted by the Day, the Darkneſs, and its Grey, can have no Effect upon it; *Relief*, or *Roundneſs*, being nothing elſe than a Light receding, or *going off*, which ought to partake more or leſs of *Blue*, in Proportion to the Colour of the Carnation; which, if yelloviſh, the ſecond Tint muſt be greeniſh; if Red, the Tint muſt be Violet; and if a White Colour, the Tint is a Medium between the two Colours aforeſaid. From all which Premiſes 'tis eaſy to apprehend, that this *ſecond Colour* is to be got and mixed with *Blue*; but not with a *foul Colour*, becauſe it then *loſes it's Fleſhineſs.* —— Here he asked me, In what Manner then he ſhould make it darker? I anſwered, that, as the Diſtance of Objects cauſes Faintneſs in Colouring, and what we call *Air* makes a *bluiſh Interpoſition* between us and them, ſo he muſt mix nothing with his *Tint*, *but fine Blue*, or *Smalt*, in Proportion to ſuch Diſtance: This is a Colour, if I may ſo ſay, which gives no Colour, or does it without much Alteration. This Conduct relates not only to Nudities, but alſo to *Landskips*, *Grounds*, *Stones*, *Draperies*, and, in fine, to *every Object*, having either Roundneſs or Diſtance. Moreover, another Perfection, neceſſary to this *Tint*, is, that we muſt not let it be *too dark upon the Relief*; becauſe *a broad Light* looks majeſtic, and fine, when, between it and the broad Shade, a *tender Difference* only appears. —— He returned me Thanks, and I went off.

There are many, who know not the Importance of the Things they ſlight, and, in Compariſon with others, think them of no great Moment: As was the Caſe of another Painter, who, copying a Piece of *Pouſſin*, obſerved nicely the Colouring, tempering even the half Shades and tender Tints exactly on his Pallet; but, having finiſhed the Piece, he, in other Pictures, fell again into his old Road: He himſelf ſaw very well a great Difference between this Piece and thoſe others, and was ſorry for it. But the Miſchief lay in *not retaining* the Manner

 which

which he had before imitated with ſo much Pains; and this occaſioned his *Slightneſs.*

We find even Painters who believe, that the *ſecond Tint* muſt, upon Extremities, be quite dark, mixing in it the Colour of the Ground; and ſay, *the great* Mignard *did ſo*; which I intirely deny: It is true, that once I read a ſmall Treatiſe, written by the famous *Boſſe*, entitled, *Le Peintre Converti*, or, *The Converted Painter*; in which, among other Things, he pretends to prove, that *Mignard* made his *ſecond Tint* too dark, on the Extremities of his Objects: But I ſay, that it muſt not be underſtood from thence, that he *muddled the Tint with a fouler Ground-colour*; but rather, that, in Proportion to the Lightneſs or Darkneſs of the Ground, he made it either lighter or darker, without uſing any Red, Yellow, or Black in it, as they pretend. Moreover, we know the vaſt Difference between a foreright Face, and a foreſhortened one; that the one on the near Side grows larger than the other; as the Faces in *Plate* I. plainly ſhew: Which, by obſerving or neglecting, gives the Painting either great Elegance or Indecorum.

The greateſt Difficulty ſome Painters meet with, is, that one of the Qualities of a good Picture lies in a *broad Light*; this they imagine to conſiſt in a *Flatneſs*, reaſoning thus: If it be Truth that a Picture, with ſuch Lights, is beſt, more round ones muſt needs be worſe. A very looſe Argument certainly! Since Nature and daily Experience of round Objects teach us the contrary, eſpecially when it is not Sunſhiny Weather.

I have ſaid before, that the Contour or Out-line ought to *unite in the Tints of the Ground*, that, going off from the more enlightened Parts, it *may not appear* ſo much as the others: To illuſtrate which, we exhibit here in Plate I. aforeſaid, a round Pillar A. againſt a Ground, half light, half ſhade; ſo that the light Side of the Pillar is ſet off by the Shade of the Ground, and the Shade of the Pillar by the light Side of the Ground. Now, it muſt needs follow, in order to obtain the Relief, that the Shade of the Pillar ought to be made lighter on the Extremity, that it may round off towards the light Ground; otherwiſe it would be but a Semicircle. On the oppoſite Side 'tis the ſame, except that the Light does preſerve itſelf, and its own Colour; becauſe the Air, which interpoſes, cauſes the Out-line to recede and fall back; and in the Shade the ſame, with this Difference only, that there

there it is *doubled* by the Lightneſs of the Back-ground, partaking more or leſs of its Colour.

If this be not well apprehended, let the next Example explain it: Place a globular Body againſt a light yellow Ground, as in the ſaid Plate; then, viewing it at ſome Diſtance, you will perceive the Out-line on the ſhaded Side, tenderly to melt into the Ground, without any Hardneſs. This relates to the Roundneſs only.

Now let us obſerve, how much the Colour partakes of it: If this Ball be of a blue Colour, the Extremities will be greeniſh againſt the Yellow; If the Ball be Violet, they become purpliſh; and if the Ball be Yellow, as well as the Ground, they will be more yellow in the Shade, as we have already taught in treating of the Naked. The ſuperficial Roughneſs or Smoothneſs of the Ball cauſes little Alteration, except with reſpect to its Nearneſs to, or Diſtance from, the Ground.

Looking now on the light Side of this Ball, we ſhall find, that if the Ball be lighter than the yellow Ground, the Colour of the Ground cannot then have ſo much Force on it; ſince the ſuperficial Colour of the Ball cannot be overcome by a leſſer Colour than it, and therefore the yellow Ground cannot add to its Colour; whence it happens, that the *meer Interpoſition of the Air* cauſes *the Relief*, or the Out-line to round and go off.

Again, were the Ground darkiſh or black, yet the diminiſhing of the Colour, cauſed by the Interpoſition of the Air, will be *neither leſs nor more*, but will be more or leſs ſet off by the Ground, and ſeem leſs round.

Artiſts err in thinking, that the *half Tint*, which is laid next to the Extremity on the light Side, and called *Mezzo-tint*, is the ſame with that placed between Light and Shade, under the Name of *middle Tint*; for this laſt is a *whole Tint*, and the other but an *half Tint*, and not ſo broad as the Mezzo-tint, which more than half mixes with the Shade, and conſequently is *bluer*; altho' ſome give it upon the Edge of the light Side another Colour, more like Shade than the Colour of the Object. The Miſtake of which we have already ſhewn.

But when the Light is fronting (or comes directly from before) then this Mezzo-tint is half mixed with the middle Tint. Let me not here be miſunderſtood; for I ſpeak not of the Side-light, which Painters generally uſe.

From all which Premiſes 'tis plain, that this Tint, though called Mezzo-tint, or broken Tint, cannot be conſidered as Shade, ſince it partakes of the Light.

Again, it happens frequently, that, in the ſame Piece of Painting, ſome Objects are rounder or darker upon the Extremities than others; which ought to be ſo, when, by means of [redacted] the Point of Sight, we can diſcover *more* than the Semidiameter, of their Roundneſs [redacted] and but a Semidiameter or *leſs*, in others; as in the two Pillars in the Plate aforeſaid: For if the Point of Sight be in the *middle* of the Piece, and the Light fall in it obliquely from the right Side, then the Objects on the right Side will have a broader Shade, and thoſe on the left a broader Light; as theſe two Pillars plainly evidence.

But if now, on each Side of theſe two Pillars, were ſome other Pillars placed alike diſtant from the Point of Sight, and both cut from Top to Bottom through their Centers, parallel with the Horizon, it is certain, that, at the proper Diſtance, we ſhall ſee, not only the inward Splitting, but alſo *ſome Part* of the hindermoſt Half, as in Pillar A. Now obſerve (as the Pillar to the left ſhews) that the Part which is ſeen beyond the half on the light Side, *rounds off* ſo much the further, and conſequently becomes darker than where the main Light rounds off; on the contrary, viewing the light Side of the right-hand Pillar, you ſee as much *leſs* of the foremoſt Diameter, or half, as *more* of that on the ſhaded Side; wherefore the Out-line cannot round off ſo far on its light Side, nor the Extremity be ſo dark, as on the other Pillar, where *more* than the Half is viſible.

CHAP. VII. *Of Beauty; and the Proportions of the Members in an human Body.*

BEAUTY being the moſt valuable Part of Painting, it muſt therefore be the firſt and chief Object of our Work; but my Deſign is not to mention all that can be ſaid of its Power and Influence, ſince daily Occurrences furniſh us with ſufficient Examples.

The wiſeſt of the Ancients venerated it, as we ſee in *Plato*, who defines it to be, *an human Brightneſs of a lovely Nature, having Power to attract the Mind, by the Help of the Eyes.* Nay, *Cato* valued it ſo highly,

highly, that he publickly ſaid, *it were as great a Sin to hurt it, as to rob a Temple.*

Nevertheleſs it muſt be confeſt, that it lies *moſt in an Idea conceived in our Senſes and Judgment*; whence 'tis impoſſible to think, that it ſhould center in any one ſingle Object: The moſt we can ſay then is this, that there are as many Beauties as different Objects. The Proverb ſays well, —as— *So many Minds, ſo many Beauties. Paris* imagined, according to *Homer*, that *Helena*, Wife to *Menelaus*, was the handſomeſt Woman. *Apollo* boaſted the ſame of his *Daphne*. *Narciſſus*, on the contrary, thought no-body handſomer than himſelf. *Stratonica*, amongſt the *Perſians*, was accounted the greateſt Beauty, and her Statue worſhipped. The Neck and Breaſt of the *Athenian Theodota* were ſo amiable in *Socrates*'s Eyes, that he fell in Love with her. Many more Inſtances might be given; but ſeeing its Standard is no where fixed, in order to know it certainly, we can only obſerve, that each Country, each Lover thinks it has the greateſt. The *Grecians* think the brown Complexion the moſt agreeable; the *Latins*, the fair; the *Spaniards* think black Hair, and the *Germans*, brown Hair, the moſt pleaſing: This loves tall and well-ſet People; that eſteems Slenderneſs; this, a modeſt Carriage; that, a wanton one. From all which Premiſes 'tis plain, that Beauty depends moſt on *Imagination.*

Beauty is three-fold. 1. Common. 2. Uncommon. 3. Perfect.

The *Common*, depends much on the Faſhion, and ſatisfies Common-ſenſe.

The *Uncommon*, is ſingled out by our Judgments from amongſt many others. And,

The *Perfect* is that, as we have ſaid, which ſubſiſts in the Imagination.

But we muſt nevertheleſs fix on ſome Standard, or Model, for Beauty; which therefore we have drawn, to the beſt of our Skill, out of the many Patterns left us by the *Greeks.*

The Beauty of a Nudity in either Sex, conſiſts herein.

1. The Members muſt be well ſhaped.
2. They muſt have a fine, free and eaſy Motion.
3. A ſound and freſh Colour.

1. The

1. The Members muſt be *perfectly joined*, in a Manner beſt befitting their Natures and Qualities; the Head and Face duely proportionate; and the Eyes, Noſe and Mouth to have their exact Symmetry; the Hands, Fingers, Feet and Toes, and other Parts of the Body, to be of an agreeable Length and Thickneſs.

2. By *eaſy Motion* we mean, that all the Members, from the greateſt to the leaſt, exert themſelves moſt beautifully, and without Pains, performing their Action in a graceful Manner; as we ſhall illuſtrate by Examples.

3. By *Colour*, we underſtand, ſuch an one as is viſible in perfect healthy Perſons, not ſubject to Impairs, and not inclining too much to Redneſs or Paleneſs; as we ſhall ſhew in its Place.

Theſe are the three Qualities requiſite to a beautiful Naked, and named by the Poets the *three Graces*; affirming, that they were all to be found in *Venus Urania*.

Now, in order to inſtruct the Artiſt fully in the beautiful Diviſion of the Members, I ſhall here ſubjoin the Meaſure, as I took it from a Man's Skeleton, when, for Profeſſor *Bidloo*, Phyſician to the King of *Great Britain*, I, according to his Inſtructions, drew the Figures for his famous Book of Anatomy.

For Eaſe in this Meaſure, I have placed by it in *Plates* II. III. IV. V. a perpendicular Line, marked with *Sol* and *Luna*, which is the Length of the Figure; and is divided into four equal Parts, called *rough Parts*, marked A B C D, for the quarterly Diviſion of the Figures from the Head to the Arm-pits, Privities, Knees and Soles of the Feet. This Line is divided again into ſeven equal Parts and an half, called *Head-parts*, and numbered, 1, 2, 3, 4, 5, 6, 7, ½: The firſt of which is for the Head; which is again ſubdivided into four other equal Parts, marked *a b c d*, for the Fore-head, Eyes, Noſe and Chin: And, by theſe laſt Diviſions, we ſhall aſcertain the ſeveral Parts of the Figure; aſcending from the Mark *Luna* to *Sol*. According to which the Length will be

	Parts.		Parts.
From the ſole D, to the Ancle-joint	2	To B, the middle of the Body	1⅓
Thence to the inward Calf of the Leg	2¼	To the Navel	3
To the outward	0⅓	To the Hip	1
To the bottom of the Knee	3	To the Pit of the Stomach	2
To the Knee-pan	0⅓	To the Arm-pit	1⅔
To the upper Part of the Knee	0¼	To the Shoulder	2
To the Thigh	3	To the Pit of the Neck	0¼
To the Buttocks	2	To the Chin	0¼

To

	Parts.
To the Nose	1
To the Eyes	1
To the Forehead	1
To the Hair	$0\frac{1}{3}$
To the Crown of the Head	$0\frac{1}{4}$

The Breadth of a Man *in Profile.*

The Foot is long	$4\frac{1}{4}$
The Joint	$1\frac{1}{3}$
The Calf of the Leg	2
The under Part of the Knee	2
The upper Part of the Knee	$2\frac{1}{4}$
The Thigh	$3\frac{1}{3}$
The End of the Buttocks	$3\frac{1}{2}$
The privy Member	$4\frac{1}{3}$
At the Navel	4
The Hip	4
The Pit of the Stomach	$4\frac{1}{2}$
The Arm-pit	5
The Shoulder	3
The Pit of the Neck	$2\frac{1}{2}$
The Head is square.	

The Breadth of the same Figure from before and behind.

The Foot next the outward Ancle	1
The Foot-joint	1
The inward Calf of the Leg	$1\frac{1}{3}$
The outward Calf	2
The Bottom of the Knee	2
The Top of the Knee	2
The Thigh	$2\frac{1}{4}$
The End of the Buttocks	$2\frac{1}{4}$
At the privy Member	6
The Navel	$5\frac{1}{3}$
The Hip	5
The Pit of the Stomach	$5\frac{1}{2}$
At the Arm-pits	8
The Shoulders	$5\frac{1}{2}$
The Pit of the Neck	$2\frac{1}{2}$
The Chin	2
The Nose	$2\frac{1}{2}$
The Eyes	$3\frac{1}{2}$
The Forehead	$3\frac{1}{4}$
The Beginning of the Hair	$2\frac{1}{4}$

The Length of a Woman.

From the Sole D, to the Joint	$1\frac{1}{4}$
Thence to the inward Calf of the Leg	$3\frac{1}{3}$
To the outward Calf	$0\frac{1}{2}$
To the under Part of the Knee	$3\frac{1}{4}$
To the Knee	$0\frac{1}{2}$
To the upper Part of the Knee	$0\frac{1}{4}$
To the Thigh	3
To the Buttocks	2
To the Middle	$1\frac{1}{4}$
To the Navel	3
To the Hip	1
To the Pit of the Stomach	$2\frac{1}{2}$
To the Arm-pit	$1\frac{1}{2}$
To the Shoulder	2
To the Pit of the Neck	$0\frac{1}{2}$
To the Chin	$1\frac{1}{2}$
To the Nose	1
To the Eyes	1
To the Forehead	1
To the Beginning of the Hair	$0\frac{1}{2}$
To the Crown of the Head	$0\frac{1}{3}$

The Breadth of a Woman *in Profile.*

	Parts.		Parts.
The Foot is long	5	At the Navel	4 1/2
Joint	1 1/3	The Hip	4
Calf of the Leg	2 1/4	Pit of the ſtomach	4 1/2
under Part of the Knee	2 1/4	Over the Arm pit	4 2/3
upper Part of the Knee	2 1/4	The ſhoulder	3 1/2
Thigh	4	Pit of the Neck	2 1/2
End of the Buttocks	4 1/4	The Head is ſquare.	
Middle	5 2/3		

The Breadth of this Figure from before and behind.

	Parts.		Parts.
The Foot on the outward Ancle	1	The Hip	4 1/4
Joint	1	Pit of the ſtomach	5 1/2
inward Calf of the Leg	1 1/3	Over the Arm-pits	7 1/3
outward Calf	2	The ſhoulders	6 1/4
under Part of the Knee	2	Pit of the Neck	5 1/3
upper Part of the Knee	2 1/3	Chin	1 1/4
Thigh	3 1/2	Under the Noſe	2 1/4
End of the Buttocks	3 1/2	Over the Eyes	3 1/2
Middle	7 1/3	The Forehead	3 2/3
At the Navel	6	Beginning of the Hair	3 1/2

And now I queſtion not, but he, who governs his Figures by theſe Proportions, will find his Advantage in it; eſpecially if he obſerve the Gracefulneſs of the Statues.

For Inſtruction in the ſecond Part of Beauty, *the graceful Motion of the Members,* let the Tyro conſult the Figures in Plate VI. wherein he will find the principal Diſpoſitions for *beautiful Action,* conſiſting in raiſing and ſinking the Shoulders and Hips, and their contraſting Motions; as alſo thoſe of the leſſer Members in the ſame Poſture; from whence ariſes not only the Grace of beautiful Figures, but alſo advantageous Shades; which give the laſt Hand to Grace.

1 This Inſtruction is of ſo univerſal Importance, that it ought to be obſerved as well in *dead as living Nature*; in paſſionate, as meek Men; raging, as quiet; ſorrowful, as joyful; thoſe in Pains or dying, as in a dead Body: Nay, 'tis impoſſible, that any particular Motion or Poſture of the Body can be good, which is not naturally expreſt, and conducted by the three following Qualities. 1. A fine Out-line. 2. A free

free Sway in the Motion. Laſtly, A beautiful Colouring: For, to colour a living Figure as a dead one, or the contrary; a raging one, pale; a quiet one, hot; or a mourning one, in a merry Air, would be egregious, and againſt the Truth; and all Lyes being hateful muſt be unworthy of Painting.

If I ſeem unintelligible in ſaying, that *fine Action and Colouring ought to be obſerved in a dead Body, void of both*; it muſt be known, that I ſpeak of a painted dead Body, not a natural one; becauſe this latter has neither the Power of Motion, nor Diſpoſition: However, when required, we muſt diſpoſe the Model for our dead Figure in ſuch Manner as looks moſt beautiful; the Face in front; the Breaſt ſwaying ſideways; one Hip riſing; one Leg cloſe, the other flung out; one Arm flung this way, the other that way, and ſo forth: This is called *a fine Action*, and the whole, *a beautiful Figure*.

As for the Colouring, it muſt not be like Wood or Stone, but *fleſhy*, as we ſee it in Nature.

If any object, that, becauſe there are three principal Stages of Life; *Youth, middle Age, and old Age*; each having its *particular Action, Colouring and Proportions*, 'tis difficult to chuſe perfect Beauty out of any of them; I anſwer, that *all Three ought to be repreſented alike beautiful, according to their Natures*; *the Young*, tender, gay and freſh; *the Middle-aged*, ſedate and fleſhy; and *the Aged*, ſlow-motioned and decayed: For, notwithſtanding Age, each of the three has his commendable Qualities——That is an handſome Youth——There's a comely Man——Mind the Gravity of that old Man——and ſo forth. But I pray conſult *Perrier*'s Statues, and carefully mind the Youth of *Ganimedes*; let *Antinous*, or *Apollo*, repreſent the ſecond Stage of Life; and the old *Faunus*, the third; and you will thereby ſee, that each of thoſe Figures is, in his Character, perfectly beautiful; to which add, their fine Colouring, agreeable to their Years: All which confirms my Aſſertion, and the Figure muſt be beautiful.

Altho' now a beautiful Figure conſiſts in a good Proportion and Diſpoſition of its Parts, with reſpect to Action and Paſſion, yet it cannot be ſaid to be abſolutely perfect 'till further *improv'd by beautiful Lights*; for we often ſee, that *too faint Lights* render Objects diſagreeable, and produce an Effect contrary to our Intention; which makes us uneaſy, becauſe our firſt Purpoſes are ſpoiled, and we know not the Reaſon of it. But ſo it will happen, when, without minding the Effect of our Objects, we chuſe *an improper Light*; as a *violent* Paſſion in a [illegible] Light, which looſes at once its Effect and Motion: Contrarily,

faint

a *tender* and pleaſant Object may, by *too ſtrong* and broad a Light, and Shades *too ſharp*, be quite broken, and its Grace gone.

Hence it is of the laſt Moment to conſider thoroughly, before we begin our Work, the *Nature and Effects* of the Subject we intend to handle: As, whether it be the Murther of *Julius Cæſar* in full Senate; or the Death of *Cato*; or the Nuptials of *Stratonica* with *Antiochus*; or the Reception of the Queen of *Sheba*, with her Retinue of Ladies, by *Solomon*, &c. Becauſe *different Paſſions* are to be introduced in thoſe *different Subjects*: In the former we muſt ſuppoſe great Hurry and Conſternation, Fright and Confuſion, nay all is in Motion: In the latter, nothing is ſeen but tender Beauty, eaſy Carriage, graceful Modeſty and Authority.

And now who will not agree with me, that the two former Subjects ought to be handled with *ſtrong and ſharp Lights*; and the two latter with *ſoft and more tender ones?* This Effect lies alſo in the very Natures and Qualities of Lights themſelves; ſome producing *Strength and Sharpneſs*; others, *Sweetneſs, Softneſs and Pleaſure*: But a contrary Management renders Things *falſe and contradictory*; becauſe then our two former Examples may be called *a graceful Confuſion*, and the two latter, *a ſevere Amour*. Wherefore I conclude, that a Figure well proportioned and diſpoſed, having a graceful Motion and Sway, and a Light agreeable to its Out-line and Motion, may be called a *perfect Figure*.

CHAP. VIII. *Of the Motion of the Members.*

LET us proceed now to the ſecond of the Parts wherein Beauty conſiſts, namely, *The Motion of the Members.*

This depends chiefly on a *contraſting or Oppoſition of all the Members of the Body, and on their Lights and Shades*; which give a Figure Motion and Life: And this is chiefly obtained by a *Winding, or Sway*; as when the Face is fronting, the Body muſt turn a little ſideways, and the Legs again fronting. See Fig. A. *Plate* VII.

A ſecond Obſervation is, *A Contraſt in the inclining Poiſe of the Body, from Head to Foot*: For Inſtance, if one Shoulder riſe, the other muſt ſink; the Hips, Knees and Feet, the ſame, as in the ſame Fig. A. Wherein 1. The right Shoulder riſes. 2. The right Hip falls. 3. The

3. The right Knee or Foot riſing again: And the contrary on the oppoſite ſide of the Body.

A third Obſervation is, that when the right Arm and left Leg advance, the left Arm and right Leg fall back.

But *this Motion doubles*, when the right Shoulder is ſeen fronting; for then the Head and under Part of the Body muſt be the ſame, as the ſame Figure ſhews. When the Breaſt riſes, the Head ought to ſink; and the contrary. See Fig. B.

The *Head* muſt always incline to the upper Shoulder, as in Fig. A. In an erect Poſture, the *Feet* muſt make a Rectangle, to wit, the Heel of the one with the inward Ancle of the other, as in Fig. C.

Hands muſt always have a *contraſting Motion*; if one be ſeen inwardly, the other ought to be outward; if one hang down, the other ſhould be raiſed up. The *under Part of the Arm* being foreſhortened, the *upper Part* ſhould be ſeen direct. If the *Thigh* be foreſhortened, the *Leg* ſhould be direct, as in Fig. D.

The *Motion of the Legs* is almoſt like that of the Arms, comparing the upper Part of the Arm with the Thigh, and the under Part with the Leg: If the upper Part of the Arm ſink, the Thigh muſt riſe, and contraſt it. When the right Arm is raiſed, and the left depreſs'd, then the Knees or Feet muſt be contrary. If the Hip ſwell, the upper Part of the Body ſinks into the under Part. If the Shoulders heave, the Neck ſinks into them.

Here take eſpecial Care, that the Hand and Arm be not on a Line; but that *each Contraſt the other in an oppoſing Turn*, as we ſee in the good and bad Examples, Fig. E.

The croſs Line of the Face is never parallel with that of the Body, either fronting or profile-wiſe: Nor the upper Part of the Body with the lower.

In *theſe Motions* conſiſt, in my Opinion, the Beauty of the Body, *with reſpect to* [redacted] *Poſtures.*

As for *other Motions*, theſe three are the principal:

1. That of the *Head.* 2. That of the *Hands and Feet.* Laſtly, That of the *Body.*

Thoſe of the Head are *fourfold*; *forward, backward, and on each Side.* Thoſe of the Hands and Feet are the ſame.

The Arms and Legs have but *one Motion*; to wit, one on the Elbow, the other on the Knee; the Arm bending, and the Leg drawing back.

The Motions of the Body are *threefold*; *foreright, and on both Sides.*

Beſides theſe, there are yet *four other Sorts of Motions* proceeding from the ſame Members; to wit, *the ſimple, the active, the paſſive and the violent.*

1. The *Simple* is, when the Members *move naturally*; as in Walking, one Foot is ſet before the other; in Drinking or Eating, the Hands are lifted up to the Mouth; the Head turns, and the other Members are made ſubſervient to the preſent Action; and to which Children, as well as aged Perſons, naturally incline.

2. The *Active* conſiſts in carrying, pulling, thruſting, puſhing, climbing, and the like; which is done by *Knowledge and Judgment.* This is only in part proper to Children. See *Plate* VIII.

3. The *Paſſive* ariſes from Diſquiets of the Mind, or what the Soul ſhews by the Body in the Paſſions; as Love, Hatred, Anger, Sorrow, Joy, Spite, Scorn, and ſuch like.

The Effect of theſe, tho' *moſtly inward,* yet is ſeen *from without the Body*; chiefly in the ſmall Members, as the Eyes, Noſe, Mouth, Fingers and Toes. See *Plate* IX.

4. The *Violent,* proceeding from Fright, Fear, Deſpair, Rage, *&c.* or any thing that is unuſual and ſudden, and perturbates Nature either by hearing or ſeeing; ſuch as a ſudden Thunder, Spectre, or frightful Sight: Theſe cauſe a ſhrinking, ſtretching and winding of the Members; to both which, Young and Old are ſubject. See *Plate* X.

But all theſe Paſſions together cannot produce a perfect Figure, without the Aſſiſtance of the *Members*; becauſe we can go up Stairs with Hands in Pockets; or lift a Weight with both Hands, and yet the Legs may be cloſe: A Perſon can be affrighted by ſomething ſtanding or lying before him, without ſhewing it in the Face; we can alſo be in love, and it ſhall not appear in our *Motion.* But my principal Intention is, *to expreſs theſe Paſſions by the Motion of the Members*; *and to ſhew how each Member contributes towards them*: As when the Body turns or winds, the Members ſtir, one advancing, another falling back; one raiſed, others ſinking.

But ſince it is very rare to ſee all theſe *Motions* and Paſſions, as happening very ſeldom and unawares: And ſince no Model can be ſo ſet as to give them, I did, for Certainty, *ſtand for them all*; expreſſing every one, even to the leſſer Members, Eyes, Mouth, Noſe, Fingers and Toes; and theſe were nimbly and dextrouſly, as you ſee, deſigned by my Son.

CHAP.

CHAP. IX. *Of paſſionate and violent Motions.*

WE ought to obſerve in the firſt Place, that the greateſt Part of theſe *Motions* are but in part to be apprehended, and moſtly by repreſenting the Cauſe of their *Motion* by the Relation which they have to each other, whether in their Beginnings or Concluſions: For the End of one oftentimes begins another, as Anger is a Step to Madneſs; Sorrow to Faint-heartedneſs, and this produces Deſpair or Folly. This is the Effect of moſt of the violent Troubles of the Mind, and Pains of the Body; for this Smart ſtirs the Members violently, the Muſcles ſwell, the Sinews, Nerves, *&c.* ſtretch out of meaſure, nay, ſometimes beyond their Power; as for Inſtance, in burning, wounding, and the like: Which Pains, tho' they produce particular Contractions in the Face and other Members, yet they would not be plainly known, or diſtinguiſhed, if ſomething of their Cauſes did not at the ſame Time appear; as *Pyramus* ſtabb'd with a Sword; *Eurydice* and *Hiſperia* bit by a Snake: *Procris* kill'd with a Javelin; and the Centaur *Neſſus* ſhot with an Arrow; *Hippolytus* wounded by the Overturn of his Chariot; and more ſuch. By whom we muſt needs, as before hinted, repreſent ſomething of the Cauſe; as by *Pyramus*, either the Veil of *Thisbe*, or the naked Sword; and by *Eurydice*, the Snake, living or dead; by *Procris*, the Weapon gored with Blood: And thus of any others. Moreover, we ought to *ſhew the Wound, and how it happen'd*; two Circumſtances equally neceſſary. The ſame is alſo to be obſerved in *Neſſus*, who is ſhot from behind; *Eurydice* and *Hiſperia* bit in the Heel; *Achilles* wounded in the ſame Part: All which Circumſtances a skilful Maſter ought to diſpoſe properly. But, leſt theſe hints be not plain enough, I ſhall make them ſo, in the following Deſcription repreſenting,

The Death of HISPERIA.

Hiſperia, Daughter of the River *Sebrenus*, being purſued by *Æſacus* Son of *Priamus*, is bit in the Heel by a Snake; of which Wound ſhe died.

This young and beautiful Maid is in the middle, lying on the Graſs, and ſurrounded by ſome Nymphs, who mourn her Misfortune. Her Father, ſtanding diſpirited againſt a Piece of Stone-work, and weeping for

for her Death, is attended by ſome other River-gods, who endeavour to Comfort him; but in vain.

Her Garment is airy and thin, and her Breaſt open; her gold-coloured Head-dreſs coming looſe over her Shoulders; her Gown turn'd up, which diſcovers her Thigh ſtained with Blood. A Boy, lying near, points at the poiſon'd Wound, and at the ſame Time puſhes away a Nymph who is lifting up the Gown, and ſtooping ſees the Wound. Another Nymph, coming by, with a ſhort-ſtick in her Hand, ſhews to the former the Fore-ground where the Snake lies killed by ſome Boys with Sticks and Stones. Theſe Boys, in lively Action, beat the Snake with Sticks and Thorn-buſhes; one of them tramples on its Neck; which makes it gape; another, affrighted by it, ſeems to run away; at which, a third falls a laughing.

A Wood is on the right Side of the Piece. In the middle, on the third Ground, are ſeen ſome riſing Willows and other Trees of the watry Kind; behind which, runs a River croſs the Piece, flowing on the left Side forwards, wherein float Reeds and other watry Productions. On the Banks of this River are ſome Veſſels and Urns, ſome fallen down, others lying partly in the Water; and one ſtands upright by the Stump of a Willow.

Some Veils, Reeds and *Iris-leaves*, bundled together, are ſcattered up and down. Several *Satyrs*, *Dryades*, and other Wood and Field-Gods appear out of the Wood; ſome with Pine-apples, others with Torches of the ſame Tree; ſome ſhreiking outragiouſly, others viewing the Snake, others, the dead Body: Moſt of them are ornamented with wild Plants or Oak-leaves about their Heads; ſome are array'd with Goat-skins, others with Deer.

On the left Side of the Piece, in the Offskip, an high impending Rock is ſeen, and level with it, in the middle of the Piece, *Thetis* driving her Sea-chariot towards the Rock, in order to ſave *Æſacus*, who has thrown himſelf from its Top: Here we ſee him flounce into the Sea, and, full of Sorrow, beating the Waves with his Wings, and heaving his Breaſt towards Heaven, with his Head ſunk in his Neck, ſeems to complain to the Gods of his hard Fate.

Some who are curious, run in haſte to the Rock, with loud Cries and ſtretch'd-out Arms; at which, the foremoſt Figures look back, pointing at the Sea, to give them to underſtand that 'tis already over with him.

I do not queſtion, but he who is ſomewhat acquainted with Fables and Hiſtory, and ſees ſuch a Picture, will preſently apprehend the whole

whole drift of the Story: Nay, I dare flatter myſelf that a Perſon, not converſant with them, will obſerve the Paſſions in it, and the Cataſtrophe, tho' he cannot tell who the Perſons are.

But to return to the *Motions*; it is certain that all upright Figures, whether of Men or Women, muſt, for Grace-ſake, *poiſe but on one Leg, never on both*: By which means, one Hip will always riſe. The Legs ought not to be further apart than the *Length of a Foot*.

Walking, the Hip can riſe little or nothing; the Breaſt ought to bear perpendicularly over the Leg, which ſupports the Body: If the right Leg advance, the left muſt draw back; by which means, the Body is puſhed forward: The right Arm or Elbow falling back, the left Arm or Hand, as alſo the Face, muſt appear foreright.

The Weight of the Body of one *running*, is intirely ſupported by the Leg which advances; the Breaſt projects; the Head ſinks into the Neck; and the other Foot is off the Ground.

A Perſon *climbing*, ſinks his Head into his Neck, and the Neck is erect: If the left Arm riſe, the right ought to incline: Contrarily, the right Leg is climbing, and the left hangs down; the Body bending over the climbing Leg, without any viſible Swell of the Hips.

Thoſe who *puſh and pull*, have a different Action from each other; and are ſhewn here ſufficiently with thoſe who *carry*; wherefore we ſhall ſay little of them: Tho' this muſt be obſerved, that no body can carry any great Weight in his Hands, otherwiſe than on the Side where the Hip riſes; nor, on the contrary, pull down any great Weight, otherwiſe than with the Hand of the Side where the Hip ſinks; the Head ought to bend over the riſing Shoulder.

There are ſtill remaining two Sorts of *Motion* of no leſs Importance than the others; namely, *Beſeeching* and *Sleeping*; yet this laſt is not confined to the Bed at Night, but occaſioned by Accidents in the Day; in old Men, thro' Heavineſs; others, by Exerciſe of Mind and Body; Women, by domeſtick Labour; and Youth, by their Play. And tho' we cannot properly call theſe *Motions*, but rather a Ceſſation of *Motion*, yet I thought proper to exhibit them in *Plate* XI. Wherein, No. 1. ſhews a ſlumbering young Man, with his Arms and Legs wantonly ſpread. 2. Is a ſleepy Woman, with her Head ſomewhat inclining to her Side; but her Arms and Legs more modeſtly diſpoſed than thoſe of the young Man. 3. Shews an old ſleeping Man with his Head on his Breaſt, his Arms cloſe to his Body, his Legs drawn in, and Body ſinking.

Among

Among the *Beſeeching*, No. 4. we ſee a Figure praying eagerly and inceſſantly. No. 5. Is praying in the utmoſt Diſtreſs. And No. 6. Is humbly imploring the Gods for Help.

I think theſe Examples ſufficient for finding infinite others flowing from the Paſſions, according to Occaſion, and as the Matter requires more or leſs Force, Zeal and Pleaſure. But think not theſe here offered, to be drawn in their greateſt Force, or the moſt expreſſive: No, I am not ſo preſumptuous, but rather like the Wreſtlers, who challenge the beſt Maſters, not to overcome them, but, to ſtand the Chance, who ſhall be the Victor. I aſpire at the Prize; but not with arrogant Thoughts, that all muſt give way to me. 'Twere fooliſh to think, that what I have learnt by Practice and Obſervation, another ſhould not learn, nay improve, by his Induſtry. One Light ſprings from another, and, from a little one, becomes greater; this daily Experience ſhews. How many Things do we know, which were hid from our Anceſtors? Whence we may believe, that our Succeſſors will be more knowing than we. As Arts and Sciences are much improved in latter Ages, ſo we may hope for their Furtherance in the preſent poliſhed Age. If *Hercules* carried his *Valour* to the *fixed Columns (Herculis Columnæ) Theſeus*, his Succeſſor, went far beyond them, and yet followed the ſame Path.

This I hope alſo to ſhew to the Artiſt, wiſhing, that by my Labours, or his own Induſtry, he may find a ſhorter or more ſure Way to attain the higheſt Perfection in the noble Art of Painting.

CHAP. X. *Of the different Colouring of the Naked, in a Child, Man, and Woman; in Health, Sickneſs, and after Death.*

HAVING carefully ſtudied this Point, I find that one Chapter is too little to comprehend it; nevertheleſs I ſhall here lay down the principal Parts of it, hoping to handle the reſt in this Work, as it comes in the Way.

Having already treated of Two of the fixed Beauties of an human Figure, we ſhall (keeping Nature ſtill in our Eye) proceed to the laſt of them.

The *different Colours of the Naked* are as manifold as the Objects themſelves; nay, almoſt innumerable: But we ſhall confine ourſelves to

to the *three Conditions* of *an healthy* and *ſick Perſon*, and a *dead Body*; applied to a *Child*, *Man* and *Woman*.

The Child, being in Health, is of a roſy Colour; the Man of a warm and glowing Colour; and the Woman of a fair Colour.

But in Sickneſs, the Child inclines to yellowiſh Pale; the Man to dark Pale, or Fallow; and the Woman to a milkiſh or yellowiſh White Colour.

Being dead, the Child is violet; the Man more grey, yet ſomewhat yellowiſh; and the Woman like the Child, but more beautiful, as having the whiter Skin: The Reaſon of which is, that the Child, having a thin Skin, and being full of Blood, muſt appear ruddy; the Man, being more yellow, and his Skin thicker, muſt appear more grey, ſince the Blood can ſhine leſs thro' it; and the Woman, having a white and ſmooth Skin, muſt therefore ſhew herſelf ſomewhat ruddy. Hence it is, that a Child, in its tender Parts, is more violet, a Man more grey, and a Woman blue, yet more upon the Green than the Violet. All this is demonſtrable by the Colours themſelves; for mixing Blue and Red it becomes Violet for Children; Blue, Red and Yellow make a Grey for a Man; and yellowiſh White mixed with very little Red and Blue gives a Greenneſs for a Woman.

Now, in order to ſtrike the right Colour for each, take theſe; for the Child, White and Vermilion, it being pretty ruddy; for the Man the ſame, with the Addition of ſome yellow Oker, which makes it more warm, and alſo more fiery; for the Woman, take White, a little Vermilion and ſome yellow Oker. And to know perfectly the proper Tint of the Tenderneſs of each of theſe three Perſons, you muſt, in Finiſhing, take ſome Smalt or Ultramarine alone, and, with a ſoft Fitch, ſcumble your Blue over *the moſt tender Parts* of your Figure, ſo that it lie ſoft and tranſparent: And you will perceive, that this Tenderneſs produces in each Figure, a particular and natural Colour. So much for healthy Nature; that of the Sick and Dead ſhall be ſpoken of afterwards.

Here methinks I can ſcarce underſtand (tho' nothing more common) the perverſe Opinions of Painters about *Colouring*; they ſeek after Art, but do not underſtand Nature; make large Enquiries to little Purpoſe; and, as it were, traverſe the Earth, without moving a Step. They talk for ever of this or that Maſter's Colouring; of one they ſay, *Ay, that is beautiful and freſh*, —— of another, —— *That is like Fleſh and Blood.* —— Another ſays, —— *That is very freſh and glowing.* —— Others, after having prattled a long Time, and ſtupified themſelves with Enquiries, give up the Cauſe, ſaying, —— *Such a Colour is not*

in the World; I can neither find nor imagine it; it cannot be imitated. —— And more ſuch Talk. But what fine Thoughts are theſe? If our Senſes cannot apprehend a painted Nudity, what muſt Nature herſelf be? Is not the Original better than the Copy? Had *Titian* and *Georgione* a beautiful Colouring? Let us follow their Manner: They choſe Nature for their Pattern, without imitating other Maſters, becauſe in whatever other Reſpects Nature may be deficient in relation to the Art, ſhe is *certain in Colouring*; therefore the Life muſt be the beſt Model; and what is not intirely like her, tho' never ſo flattering, is falſe and of no worth.

As I have deſcribed ſome Weakneſſes in Painters, ſo the following are no leſs Evils: They pretend to correct Nature, tho' ſhe be, in Colouring at leaſt, not to be corrected; incredibly difficult are their fruitleſs Attempts, and as difficult their Meanings, thro' the Neglect of eſſential Methods for doing Things rightly and truly.

Another Miſchief proceeds from Tyro's themſelves; theſe, falling upon the Life at firſt ſetting out, can hardly endure to be debarr'd by their Maſters: But I deſire ſuch may know, that, by this Hindrance, till they can copy well, their Maſters act prudently: After this, let them proceed to *the Life*, ſince it's certain, that they muſt firſt get a thorough Knowledge of *the Mixtures of the Colours*; without which, they will make but poor Work of *the Life*; beſides it is far more eaſy to imitate an Object painted, than one neither deſigned nor coloured.

The better-meaning Artiſts muſt therefore not pretend to arrive at *fine Colouring, without conſulting Nature*; for the greateſt Grace lies in its Variety, *viz.* in Roſineſs, Yellowneſs and Blueneſs, as well in Old as Young, principally when each Colour is rightly applied and naturally repreſented: But this Variety cannot be ſeen in the Academy-figure by Night, but in the Day-figure at the Drawing Schools.

Now, for the docible Artiſt's Sake, I ſhall, in the next Chapter, treat of ſuch Colours as I have made uſe of in the dead Colouring, ſecond Colouring and Finiſhing; not with Deſign to confine him to thoſe, but to open a Door to further Enquiries; for one Country uſes theſe, another other Colours, and yet both good, if they at laſt anſwer the ſame Purpoſe: Some again may have been taught other Colouring. But I ſubmit all to Practice, and their own Judgments.

CHAP.

CHAP. XI. *Of the Colours, and their Uſes, with reſpect to both the Sexes.*

A FAIR and tender Woman is dead coloured with White and brown Red; in the ſecond Colouring, with White and a little Vermilion.

For a young Man the ſame; except that we alſo mix a little light Oker with it.

In a Soldier, brown Red, and a little White in the dead Colour; ſecond Colour as the others.

For a fallow or Sun-burnt Peaſant, White, brown Red and Umber for the dead Colour; light Oker and White for the ſecond.

For a ſick Perſon, White, a little Vermilion, or brown Red in the dead Colour; light Oker and White for the ſecond, yet but little ruddy.

The Figures being brought thus far, retouch or finiſh them in this Manner; bruſh thinly over your Figure ſome Verniſh mixed with a little light Oker; then clap on your main Lights, ſcumbling them ſoftly and gently into this wet Ground, as far as is neceſſary: For a Child mix, under the Verniſh, a little Vermilion; ſome light Oker for a Man; and ſomewhat leſs light Oker for a Woman.

But chiefly obſerve, that the *bluiſh Tenderneſs* muſt not be mixed or laid on in the two firſt Colourings; but, on Finiſhing, is ſcumbled in with the main Lights, and melted into the wet Ground of Verniſh, not with Grey or Blue mixed with White, but with pure and thick-temper'd Smalt or Ultramarine only, touched with a Fitch-pencil, as I have already intimated.

Thus alſo *the Reflexions* are to be managed, whether they be ſtrong, or apparent, or of what Colour ſoever they be; Of which, more in its Place.

The *Tints of the Naked* are but three; namely, the *Light*, the *Mezzo*, or ſecond Tint, and the *broad Shade*: But I except the Ruddineſs, which is alſo divided into three Degrees or Parts.

The three former Tints ought to be made and proceed out of one Colour, in Shades as well as Lights, but I reckon not among them either the greateſt Shades, or main Lights uſed in Retouching.

The Colour of a dead Body, could, by this Interpoſition, have no Place after thoſe others; in ſuch a Figure uſe brown Oker, and White in the Dead-colouring; which being thinly glazed with Lake, more or leſs according to the Age and Condition of the Perſon it repreſents, thereon paint with light Oker and White for the ſecond Colouring; in which, have a due Regard to Fingers, Toes and other ſmall Parts both of Body and Face, which ought to be grey and violet, as in living Nature thoſe Parts appear roſy and bluſhing.

If any ask, why I expreſly aſſign light Oker, Vermilion, or brown Red to this or that Body; and be not content with recommending Red and White, or Yellow and White; he muſt know, that there is a vaſt Difference between Red and Red; for Inſtance, take Vermilion and White, and brown Red and White, and obſerve how much the two Mixtures differ in Force and Beauty; thus it is alſo with the Yellow; which makes a great Difference in the Colouring of the three Nakeds aforeſaid, and alſo in their Tints.

But I do not abſolutely confine myſelf to thoſe Colours; I name them only as my Opinion touching them, and that I may be the better underſtood in what I ſay about them.

Has the Artiſt a mind, in the ſecond Colouring, to put in the tender Tints? Let him do it; but they will, on viewing the Painting at ſome Diſtance, *appear like Spots*: He will alſo find more Work and Trouble, becauſe the *Colours lie too thick*; whereby he is convinced, and obliged to work it over again another Time.

Before I end this Chapter, I muſt propoſe one familiar Queſtion, frequently ſtarted; Why many Diſciples give into a worſe Manner, than that of their Maſters? Which I reſolve thus; their bad Manner is the joint Fault both of Maſter and Diſciple; the Maſter's chiefly, in being ſometimes negligent in his Inſtruction; for tho' he underſtands the Grounds, he does not teach them his Pupils: The greateſt Care he takes, is, to put them on copying all Sorts of Pieces, as well of old as later Maſters, each handled in a particular Manner, ſometimes quite different from his own. The Diſciples, on the other Side, being content with a ſuperficial Likeneſs, *viz.* this Part as red, that as yellow, blue or green, as the Original, (which they themſelves muſt find out by tempering and re-tempering) thence it follows, that in one Part or other they generally fall into Extravagancy, after they have left their Maſters. Is the Maſter's an hard Manner? Theirs will be harder. Was he rough? They will be rougher. He, warm and glowing? They, fiery. Did he colour flaring? They will exceed him. Was his Manner to paint young and old Women alike? They will paint

paint both Women and Men, young and old, after one Manner; and make their Wives or Maid-ſervants their only Models. As for Painting worſe, this lies at the Diſciple's Door, thro' a Propenſity to *ſome particular Parts*, without regarding the Whole: One affects Draperies; another likes Nudities; another delights in By-works. But ſuch muſt not take it amiſs, if I compare them to Thiſtles, which, where they fall, ſtick.

But a Maſter, who ſeeks Honour and Eſteem, muſt not only be acquainted with what I have now delivered, but many more Things, if he will be valued for Hiſtory, the univerſal Painting.

CHAP. XII. *Of agreeable and beautiful Colouring.*

SINCE a Piece cleanly and beautifully Coloured muſt needs be very pleaſing, as well to the Ignorant as the Knowing; and the contrary ones be diſpleaſing; we ſhall treat of it as a Matter of great Importance: But many miſs the Mark herein; ſome knowingly, others againſt their Wills; I ſay, *knowingly*, in taking a Fancy to this or that Manner, whether good or bad; and, *againſt their Wills*, when they are paſt Recovery, and Cuſtom is become habitual. Sometimes it alſo happens thro' Careleſsneſs and Fear of doing worſe: Theſe, 'tis true, give good Ear, but neglect right Methods.

As a pure Light cauſes Objects to appear clean and beautiful, ſo it muſt needs be, that the more it is broken, and ſullied by Darkneſs, the Objects will alſo become darker, and leſs beautiful: Many great Maſters have, in this very Particular, been much miſtaken; as among the *Flemiſh*, *Rubens*; and in *Holland*, *Rembrant*, *Lievens*, and many others of their Followers; the one, in endeavouring to paint too beautiful, is fallen into a flaring Manner; and the other, to obtain Softneſs, got into a rotten-ripe Manner; two Extreams, which, like two dangerous Rocks, ought to be avoided. But Prudence obſerves a Mean in every thing; and a skilful Maſter will make a judicious Uſe of the *Colouring in general*, whether in Nudities, Draperies, Landskip, Stone-work, or what elſe.

I have often wondered, how ſome have tormented themſelves in the different Colouring of a Man and a Woman; painting him warm and fiery; her, tender and fair; without reflecting whether ſuch Colouring was proper to their Condition, or not: Nay, without making any Diſtinction

Diſtinction between Deities and Men; the Nobleman and Clown; which I think very ſilly. Now, whether they intentionally do it, to ſhew how maſterly they can match ſuch a Colour, or whether they are fond of ſuch Extravagancies, or bid Defiance to thoſe who Colour the Nakeds of Men, Women and Children with little or no Difference, I will not determine: But muſt at leaſt obſerve, that tho' good Colouring in general is very commendable, yet what we moſt ſhew our Judgment in, is, the giving every Object its *proper Colour, according to its Nature and Quality*; for the Difference among Objects on the fore Ground ought to be much greater than thoſe of the ſecond or third Grounds, becauſe the Diſtance or Medium of Air between, unites every thing leſs or more, as well Colours as Objects.

The End of the Firſt Book.



THE

THE

ART of PAINTING.

BOOK II.

Of ORDONNANCE, *or* COMPOSITION.

CHAP. I. *Of the Qualities neceſſary to the firſt Idea, or Sketch.*

IN order to give the curious Artiſt a previous Notion of every thing I think neceſſary to the main Matter, to the end he may duely weigh his Qualifications for it, I ſay, that he ought in the firſt Place to have a *good Memory*, to conſider well what he is to repreſent, and to retain it in his Thoughts; and next, a *free and nimble Hand* to execute *inſtantly* on Paper, what he does conceive, leſt it ſlip out of Memory again.

But theſe Qualities will be of little Service, unleſs he obſerve Order in his Proceedings; the more important the Compoſition, the leſs Delay; becauſe a bright Thought ſometimes comes unawares, and is as ſuddenly loſt; and tho' perhaps it may be retrieved, yet with meaner Circumſtances than at firſt. In fine, as we take more or leſs Pains about the Matter, ſo the Loſs will be the greater, eſpecially to thoſe of weak Memories, to whom we may apply this Emblem. A

Man

Man embracing the Smoke of a burning Pile of Wood, with both Arms, with this Inſcription, —— *He who embraces too much, retains nothing.*

How often do we find, that when we betake ourſelves to Thought, we are, by ſome outward Cauſe, interrupted, and our Projects ſpoilt by the Confuſion of our Senſes; to obviate which, 'tis beſt to be *alone*; and then, having Paper, Pen and Ink, or a Crayon, and ſettled the Scheme of your Ordonnance as to Height and Length, you muſt mark out the Plan or Ground, and fix the Point of Sight, whether the Deſign be Landskip, or for a Chamber, Palace, Grotto, or what elſe: After this, weigh well your whole Deſign; then, what Sort of Perſons muſt enter it, and who ought to have the *firſt and moſt viſible Place*; which mark *inſtantly*, and their Bigneſs, not in Figures, but *Strokes*; here on the firſt Ground, there, on the ſecond, according to their Characters and Merits; beginning with the King or Prince, and next, his Retinue, or other proper Perſons: If there be ſtill another Party to be introduced of leſs Moment than theſe, and yet as eſſential to the Ordonnance, mark it with Points in its proper Place, without more ado.

Having brought your Deſign thus far, you may, ſome Time afterwards, reaſſume the Thoughts of it, beginning with the principal Figures; and now conſider by what *Paſſions* your Figures are *moved*; how they ought to *ſtand*, *ſit* or *lie*; what they are *doing*, whether they *fly* or *run*, and whether *before* or *againſt the Light*; how they *contraſt*, and how they ſhall be *ſet off* againſt each other. Sketch all this on another Piece of Paper, and tho' in ſo doing ſome Circumſtance may have been omitted, yet the Conſequence can't be great, ſince the leſſer, like a River, flows from the greater, without Burthen to the Memory.

Go to your Sketch again at ſome other Time with freſh Thoughts, and then conſider what *Characters* muſt be *naked*, what *cloathed*, what *beautiful*, what *common*; together with the *proper Colouring*, and it's *Agreement* and *Order*. Thus the Deſign is brought to bear, and this, in my Opinion, is the ſureſt Way to help and eaſe the Memory.

Thus much of Ordonnance in general, proceed we to treat of each Part in particular.

CHAP.

CHAP. II. *Of Ordonnance.*

I WONDER at nothing more, conſidering how many Hiſtories can be collected from Sacred Writ, than that we ſee ſo few of them handled, and thoſe ſo little different in Deſign. For in 400 lately publiſhed, moſt of them are on Subjects which have been repreſented before, without any Attempts on ſuch as have been left undeſigned, as if no Ordonnance could be made of them: It is the ſame with *Ovid*, *Homer*, *Virgil* and many others, tho' from them might be gathered Matter for above three Times as many Compoſitions. The Cauſe of all this, I find, after much Pains and Inquiry, to be *Ignorance* and *Careleſsneſs*, thoſe two impotent Siſters, who check the Senſes and obſtruct Inquiries; an Evil to be cured only by diligent Exerciſe.

We need not doubt, but that the ancient Painters have pick'd out the beſt Hiſtories; but 'tis Folly to think they therefore deſpiſed all the reſt. It were unhappy, if the Secrets ſtill remaining had been before all diſcovered; for then we might bid adieu to all future Endeavours. But ſuppoſing, that the beſt Subjects are choſen, it falls out nevertheleſs that thoſe which are ſlighted are oftentimes the *moſt painter-like, and have the ſtrongeſt Paſſions*, and at the ſame Time *the moſt elegant By-works*; ſo that we need not deſpair of ſufficient Matter to handle.

But we ſee in Cattle that they will follow one Leader; and ſo it is with ſome Painters, who think they have done enough, when between their Compoſitions, and old ones on the ſame Subject, the Difference lies in Figures ſitting inſtead of ſtanding; the Action in the open Air inſtead of being Within-doors; or by ſome Alteration in the Ornaments and By-works: But nobler Souls ſoar higher; they do not ſit down contented with what others have thought, but ſtrive to excel in Things better, and new, or at leaſt as good as the others.

What Praiſe-worthy Pieces muſt thoſe be, which are built on other Men's Thoughts? The original Deſigners taxed with Ignorance and little Senſe, becauſe their Works are ſeen thus corrected in Actions, Draperies, Colours and Ornaments: But let ſuch Artiſts continue to torment themſelves as long as they pleaſe, Men of Senſe will always think meanly of them, and give the Praiſe to the firſt Inventors.

Great Souls are always ambitious to ſhare equal Honours with happier Maſters; for who of the Poets would not be equal to *Homer?* Of the Philoſophers, to *Ariſtotle?* Of the Painters, to *Raphael?* Of the Statuaries, to *Michael Angelo?* Thoſe great Men have done as great Things to acquire a *Name:* A Deſire of Glory has fed the Fire of their Labours; and this has ſecured them both Honours and Riches. They did not vouchſafe, when the Day was ſhut in, to ſpend their Time in Company, but ardently fired their Lamps for Night-improvements; and thus they attained the greateſt Happineſs.

Theſe Things I judged preliminary to what follows; and therefore we ſhall proceed to the Management.

CHAP. III. *Of the Ordonnance of Hiſtories.*

THE Management of Hiſtory will ſerve for univerſal Conduct throughout this whole Work; for no one can be ſaid to be a good Maſter, without a perfect Knowledge of it: It is ſo general, that it affects every Branch of the Art; as the grouping of Figures; placing of Colours; Choice of Light and Shade; laying Grounds; nay, even the Diſpoſition of each ſingle Figure: But I ſhall nevertheleſs be brief, and ſo proceed.

When now you have choſen your Subject, whether in Hiſtory, Fiction or Emblem, make a rough Sketch of it, and ſo imperfectly as only to underſtand your own Marks and Strokes: Then read with Attention the *beſt and exacteſt Writers of the Story,* in order to *conceive it well, and fix it in your Memory; marking immediately what you have read.*

On your next Return to this Sketch, you muſt principally conſider, in *what Country,* in *what Seaſon,* and *what Time of the Day,* the Action happened; and whether *within or without Doors;* whether in *ſtately Places,* or *common ones;* and laſtly, the *Quality and Dignity* of the Perſons concern'd; thus much for Circumſtances: Now mind exactly the *Eſſence* of the Story, and then the Accidents proper to it. The *Event* of the Story muſt always fill up the *chief Place* in the Compoſition; and the *Beginning of it* to be diſpoſed in the *Offskip*; as a Cannon-ball, ſhot from a Diſtance, batters a near Bulwark, and ſcatters whatever oppoſes it; by this means the Drift of the Matter will appear at firſt View: Note all theſe Things in your Pocket-book, that you

you may remember them; and be ſure to conſult them often for that Purpoſe.

Some Day afterwards, early in the Morning, when your Head is eaſy and clear, re-conſider the whole Matter: *Imagine yourſelf to be the Figure, which (one after another) you are to exhibit; and ſo proceed to the moſt inferior.*

Next, extend your Thoughts to the *Places where the Action happened:* This will bring you to apprehend *the Nature* of it; and you will quickly perceive all your Figures in Order, and the *Qualities* of each, their *Diſtances* and *proper Places: Mark this in General with Strokes only.* Put each principal Perſon's *Name* to his Figure, that you commit no Miſtake in them, for the Diſpoſition ſlip out of your Memory. After this, you muſt mind every other particular Figure: And laſtly conſider, by *what Paſſions they are all moved.*

By this Method it is certain, that we are far advanced in General, but little in Particulars; the Deſign is as yet no more, than as if a Perſon, ſtanding on an Eminence, or the Top of a Steeple, were viewing, in an open Country, the Preparations of a great Army. He ſees all neatly divided into Troops and Regiments, here the Horſe, there the Foot, there again the General, and further off the Officers; yonder again, the Carriages for Proviſion and Ammunition, and ſo forth. Now, ſuch an one only knows the Objects to be there, and the Place where; but having a good Order, and following it, he can the more eaſily repreſent the reſt.

But he muſt ſtill go further, in conſidering from *what Side*, and, *in what Place*, all is to be ſeen, and whether the *Horizon* muſt be *low* or *high*; place your *principal Object* as much as poſſible in the *middle*, on a *riſing Ground*; fix your Point of Sight; determine your *Light*, whether it muſt proceed from the *left*, or the *right*, from *behind* or *before*; and whether the Story require *Sun-ſhine*, or a *common Light*; next, diſpoſe the reſt of the *Figures in Groups*, ſome of *two or three*, others of *four or five*, more or leſs, as you think proper. But of this, we ſhall ſay more in a particular Chapter.

In the mean time, to help thoſe who may not preſently apprehend this, we ſhall give an Example from off the fore Ground: I ſay then, that you muſt place your *principal Figures* conſpicuous and elevated upon the fore Ground; give them the *main Light, and greateſt Force of Colouring, in one Maſs, or Group*; the *leſs Objects* muſt be ſomewhat lower, and their Force of Light and Colour more ſpread. The ſecond Ground ought to be *in Shade*, or filled with *ſhady Objects*; and

behind them, on the third Ground (which muſt be Light again) diſpoſe the Objects of ſmalleſt Conſequence; obſerving always, that *large Objects* are placed behind *ſmall ones*, and ſmall Objects behind *large ones*; as alſo ſtrong Lights againſt dark Shades; if you cannot find it by the Shade, endeavour to effect it by dark Colours, as we ſhall ſhew more amply in another Chapter.

Having got thus far, make your Sketch anew on another Paper, wherein deſign all the *Nudities after the Life*, and the *Draperies from the Layman*, Figure after Figure, as finiſhed as poſſible; diſpoſing every thing ſo to the Light, that neither more nor leſs Shade appear, than the *Whole* requires. Forget not to place your Figure and Layman agreeable to the Point of Sight in your Sketch.

Now conſider the *Motions and Paſſions*; which, to repreſent naturally, I ſhall here ſhew a proper Method; ſtanding before a Looking-glaſs, make, with *your own Body*, ſuch *Actions and Motions* as your Figures require; the *Paſſions* you muſt conceive from the Hiſtory; for Inſtance, for a Figure in a Fright, obſerve how you ſtand, what you are doing with the right Hand, and where the left is; how you turn your Head; what the left Leg is doing, and what the right; how you bend your Body, and ſo forth: Sketch all this with their Circumſtances, without heeding Proportion, but the *Motion of the Members only*. Then ſet your Layman to that Sketch, diſpoſing it ſo as you ſhall need it in your Ordonnance, chuſing the *moſt beautiful Side*, *beſt Light*, and *moſt advantageous Shades* for the Purpoſe. If the Figure muſt be cloathed, caſt your Draperies as fine as poſſible, *according to its Character*. Then deſign it curiouſly on blue or Drawing-paper; but finiſh the *Naked from the Life only*. Take the ſame Method in other Paſſions and Figures, as we ſhall ſhew further in the ſixth Chapter.

In the mean Time, begin your general Deſign on the Cloth, from your laſt Sketch, and compleat it after your finiſhed Drawings, or Models. As for *By-works*, and other proper Decorations, we ſhall treat of them in another Chapter.

CHAP. IV. *Of the Uſes of fine Prints, Academy-figures and Models.*

IN few Parts of the Art are greater Abuſes committed than in the Uſe of fine Prints, and Compoſures of great Maſters; for many accuſtom themſelves ſo much to them, as ſeldom to do any thing

which is not borrowed from Prints, or other Men's Drawings. Are they to compoſe an Hiſtory, Emblem or Fable, they bring it together Piece-meal, and by Scraps; and ſearching their whole Store of Prints, Drawings and Academy-figures; take an Arm out of one, a Leg out of another; here a Face, there a Drapery, and out of another a Body, in order to make of the Whole an Ordonnance: But to whom does the Honour belong? Has ſomebody uſed an Ordonnance of *Pouſſin*, is the Deſign that Perſon's, or *Pouſſin*'s? This is like Duck-eggs hatched by an Hen, and we are puzzled to know to whom the Praiſe is due; but it's certain, that if the true Owners of ſuch borrowed Goods were each to take his own from ſuch Painters, I fear their genuine Offspring would be but ſmall; it would even fare with them as with *Eraſmus*'s *Cuman* Aſs, who, with the Lion's Skin, look'd terrible, but his Ears diſcovering him, he was ſtript of his borrowed Cloaths, and ſeverely bantered by every one.

But another Miſchief attending this Method of Proceeding is, that it makes them *ſlight the Life*, nay, oftentimes *forget it*; whereby, and the Neglect of Rules, they never become good Deſigners.

The neceſſary Uſe of Prints conſiſts herein, that next to what has been ſaid in the preceding Chapter, and the Sketch ſettled, we inform ourſelves what great Maſters have thought and done on the ſame Subject; how they choſe their Objects, and with what By-works ornamented; this will improve our Thoughts. The next Thing we are to obſerve, is, the Grace of their Actions, Faces, Lights and Shades; and if any thing be for our Purpoſe, *ſeek it in the Life*, or if Draperies, *take them from the Layman*; thus we may call the Work our own. But above all, we muſt make uſe of Academy-figures of our own Deſign, eſpecially thoſe done in private. No Figure muſt be painted twice in one Ordonnance, without urgent Neceſſity: But the following Ornaments, whether our own or others, we may lawfully uſe; ſuch as Trees, Stones, Tombs, Fountains, Urns, Statues, Ruins, all Sorts of Architecture, and other Ornaments, as much as we pleaſe. He who goes further, bigots himſelf ſo much to Prints, and other Men's Thoughts, that he thinks himſelf under a Neceſſity to expreſs every Thing *their Way*: But it's certain our Aim in viewing Prints is twofold; firſt, to ſooth and pleaſe the Eye; next, to enrich our Thoughts when we are about a Compoſition of our own; for then they prove of the greateſt Advantage to a Tyro, in giving him not only fine Thoughts, but alſo a pleaſant and beautiful Manner, agreeable Poſtures, graceful Actions, well-caſt Draperies, and, what's above all, *a Quickneſs of Thought*,

Thought, and a warmer Inclination; as is more amply ſhewn in my Drawing-book.

CHAP. V. *Of Probability; and what is Painter-like in an Ordonnance of few or many Figures.*

PROBABILITY, as operating on the Mind and Imagination by the Help of Sight, ought chiefly to be obſerved in the *Partition and Repreſentation* of Hiſtories, and is next in Conſideration to the three Branches wherein Beauty conſiſts; of which we have already ſpoken.

It ought to appear not only *in general*, but in each *ſingle Object*; and we muſt take Care to reject every thing repugnant to it.

In order to it, conſider what *Characters the Subject conſiſts of*, whether of People of Faſhion, or ordinary People, or of both mixt; let this appear in their Carriage, Shape, graceful Motion and pleaſant Colouring, as being People of Education.

If the Figures be ruſtical, let Ruſticity be viſible in them, not only in Dreſs, but in their Behaviour, Colour and Motion; and if therein ſome Agreeableneſs appear, let it ſtill ſavour of Ruſticity.

By this Means, and what follows, your Thoughts will appear *natural and likely*, to wit, by giving *more or leſs Beauty* to Perſons of Condition, and more or *leſs Simplicity* to meaner Perſons; one may be ſhort, another tall; one ſquab and corpulent, another thin and ſlender; one ſomewhat crooked, another of a brown or pale Complexion; one of a quick, another of a ſlow Motion: Nay, in three or four Figures there ought to be at leaſt one quite unlike the reſt; I might ſay, that hardly any two ought to be alike; among 6 or 8, one at leaſt ſhould be hunch-back'd: And tho' this may ſeem to contradict what we have before ſaid touching Beauty, yet it gainſays it not in reference to *Condition*, ſince an Hunch-back, wry Shoulders, diſtorted Hips, a bigger or leſs Head, have as good an Agreement with the other Members, as the moſt handſome-made.

If it be asked, what would be wanting if the Figures were all well-proportioned, yet ſome inferior to others in Beauty? I anſwer, that theſe laſt but in ſome meaſure partake of the Agreeableneſs of the others, and one in a leſs Degree than another; and as it is a Truth, that

that great People are ſubject to Deformity of Body as well as little ones, ſo their Deformity is not ſo viſible as in meaner Perſons.

Hence, I think my Opinion not ill grounded, that chiefly in reſortual Compoſitions, ſuch as Plays, divine Services, Courts of Juſtice, and Concourſes of all Sorts of People, *all Sorts of Shapes* are to be introduced; as crooked, ſhort, tall, awry, fat and lean, and even ſome lame and crippled, as Occaſion requires; but then they muſt be ſo diſpoſed, that, without Offence to the Eye, they do by Compariſon inſenſibly ſet off other Figures near them; which is a main Proof of the Likelihood or Probability of an Hiſtory: But to make this Point the plainer, I ſhall ſhew the Difference between one old Perſon and another, and one young Perſon and another, each in a leſs or greater Degree of Beauty; and confirm it by Examples.

As for the handling of *Fables* and *Emblems*, theſe, being not Facts, but Fictions, conſiſting moſtly of Virtues and Vices, require a quite different Management; for in repreſenting Virtue no Blemiſh muſt appear, and in Vice no Perfection.

As to *Deities*, who ought to be perfect in every Reſpect, we ſhall, as Occaſion offers, write more at large, and treat of them throughly in a ſelect Chapter; and in the mean Time ſhew here ſome different Handlings of the ſame Thing in Perſons of different Conditions, as in *Plate* XII.

EXAMPLE I.

No. 1. Shews the different Grace *in taking hold of a Glaſs*, the one takes it with a full Fiſt.

No. 2. Takes it lower with ſome Manners.

No. 3. Is a Princeſs holding a Cup with the Tips of her three Fingers, drawing warily and agreeably the little Finger from it.

No. 4. Is a Lady's Woman, who, fearful of ſpilling, holds the Glaſs handily, yet leſs agreeably than the other.

No. 5. A Prince holds it handily and cautiouſly below on the Foot.

EXAMPLE II.

Here you ſee again the Effects of Education between People of Condition and more common Perſons, very worthy a Painter's Notice.

No.

No. 1. Shews a clownish Peaſant, and how greedily and diſorderly he eats out of his Porrenger; he ſits, and leans with both Elbows on the Table, embracing his Diſh with both Arms, leſt ſomebody ſhould take it from him; he holds the Spoon with his Thumb and Fingers under the Porrenger; his Mouth over the Diſh, and his Chin advances to meet the Spoon; his Head is ſunk in his Shoulders, and he bends forwards with his upper Parts.

No. 2. Sits upright, and, being better bred, holds the Porrenger by one Ear, and the Spoon with three Fingers by the End of the Shank; he opens his Mouth but little. Again appears a Difference in

No. 3. Repreſenting a Gentlewoman holding the Spoon with the Tips of three Fingers, and the Hand over the Shank, in a very agreeable Manner; and in

No. 4. You ſee a Lady managing a Spoon with leſs Grace than the other.

This pleaſing Air is admirably obſerved by the great *Raphael* and *Correggio*, and particularly by *Barocci*, as we may ſee in a fine Print after one of his Paintings, where *Mary* is repreſented with a Spoon in her Hand, taking ſome Spoon-meat out of a Diſh, held by an Angel, in order to give it to the Child JESUS, who, half ſwaddled, ſtands in her Lap: This Print is, in my Judgment, ſo admirable for Grace, and ſo natural, modeſt and great, that nothing could be better expreſt.

Tho' the two preceding Examples might be ſufficient to ſhew all other Handlings, and the Difference of Action in particular Conditions of Perſons, we ſhall nevertheleſs add a third.

EXAMPLE III.

Shews how attentive the two Peaſants ſtand liſtening; the one, with an high Back, advances his Chin, and ſtares at the Speaker as if he'd look thro' him; he hugs himſelf, and reſts on both Legs, which, with the Toes, are ſtradling; the Knees ſomewhat bent, and the Feet turned inwards: The other ſtands ſtreight, poiſing his Body moſtly on one Leg; has one Hand by his Side, and, with the other, takes hold of his Garb on his Breaſt; the other Leg, a little turned, is ſomewhat more forward, and his Belly ſomewhat ſticking out; his whole Carriage more agreeable than that of the other.

Here again we ſee a reputable Gentlewoman of a modeſt Gate, her Carriage lofty and agreeable, one Hand reſts under the Breaſt towards

the

the Body; the inſide of the Hand turned upwards; Fingers looſe and airy bending downwards; hearkening with Attention, ſhe, with the other Hand, lifts up a Part of her Garment. She ſtands ſtreight; her Head turned ſideways, a little forward; her Knees and Feet cloſe, and one Heel turned towards the inward Ancle of the other Foot: Now, on comparing the other Woman ſtanding by her, likewiſe liſtening, we may ſee what a Difference *Education* makes in People's Actions; both her Hands reſt on her Hips; ſhe ſtands on both Feet without any Sway; the upper Part of her Body bends a little forwards; her Breaſt and Chin advance; her Head ſomewhat toſſing; her Mouth a little gaping; but her Hips ſwell not.

In ſuch Obſervations as theſe, conſiſt the very *Nature and Grace* of a Compoſition, be it of many or few Figures, in reference to *Perſons*, and therefore I cannot too much enforce the Enquiry into ſo important a Point: I ſpeak here of *grand, majeſtic and moſt agreeable Action*; for the contrary is naturally and daily to be found in us; and tho' many would be better thought of, yet they ſhew the contrary by daily Converſation with mean People, whereby they ſlip the Opportunity of getting better Ideas of *genteel Carriage*, contenting themſelves with ſhooting at Random only. However, they excuſe themſelves, by ſaying, that they have no Opportunity of getting into fine Company; a weak Shield to defend their Sloth! Do not the Church, the Playhouſe, and the *Park* give them Handle enough to ſee fine People, and to obſerve how they behave? As for me, before I had the Happineſs to which we may ſometimes arrive by the Smiles of Friends, I miſt no Opportunity of making Obſervations, and noting them in my Pocket-book; which an Hiſtory-painter ought always to have about him, wherever he goes: And with good Reaſon; for Thoughts are often ſo volatile and ſlippery as to be retained with Difficulty, as I have before intimated in the firſt Chapter about *Ordonnance*. Nay, when I ſaw an handſome Gentlewoman walking in the Street, I made it my Buſineſs to enquire into *the Reaſon of her Grace*, and in what it conſiſted, and *why ſhe appeared more agreeable than others*; and on the contrary, *why others are leſs agreeable*; By ſuch Reſearches as theſe, we come to the Knowledge of what is becoming and unbecoming as well by the one Sort of People as the other; but beſt by ſtudying what is moſt ſublime and grand. Let me then perſuade the Artiſt to this Method, not as I think it the only true one, or to diſſuade him from any other, but as an Inlet to ſo uſeful a Knowledge, and by which we obtain the fineſt

Things; which, as I have ſaid, when once loſt, may perhaps never be retrieved.

Many miſtake, who think that *magnificent Garb and rich Ornaments*, as Jewels, Pearls, gold and ſilver Stuffs, *&c.* are infallible Marks of the Greatneſs and Power of People: But can the moſt Diſcerning certainly conclude them to be ſuch by theſe Tokens, without enquiring whether their Education be equal to their Grandeur? Even then alſo they may be deceived, ſince ſome mean People have naturally, or by Imitation, ſuch an Air and Carriage, that, were their Dreſs anſwerable, they would be taken for great ones: The Reaſon of which is, that at firſt Sight there appears little Difference between falſe Jewels and true, tho' on a nice Enquiry may be found; as in the Jewels, ſo in their Actions and Behaviour, ſuch a Difference as points out their true Character.

Again, if theſe different Conditions depended only on rich Cloaths, nothing would be more eaſy to a Painter than this difficult Part of Art; ſince at that Rate there could be no Faſhion; or a Broom-ſtick might become a Lady's Hood. Nevertheleſs there have been, and ſtill are, Painters enough infected with this Opinion, and follow it as a Law; thinking that *David*, *Solomon* and *Ahaſuerus* would not be known for Kings, did not *their Crowns* ſhew it; theſe forſooth they muſt always have wherever they are, and as well in the Bed-chamber, as on the Throne; and the Sceptre as well at the Table, as at the Head of an Army. I ſay nothing yet touching their royal Robes.

He who duely weighs what I have been ſaying, muſt allow, that *State and Carriage* are two ſuch excellent Qualifications, that a Picture can't be ſaid to be good without them; nay, I think them the *very Soul of a good Picture:* But as a noble Soul, in a well-ſhaped Body, without the Addition of Ornaments, viſibly ſhews itſelf, ſo of Courſe, ſuch are needleſs in expreſſing *true Greatneſs:* Indeed, when *Ornaments are introduced with Judgment and Caution*, they add to the Splendor of a Picture, *but nothing to Character, nor can cauſe any Paſſions*; as we ſee in *Raphael*, *Pouſſin*, *Dominichino* and *Barocci*, who, far from approving it, have, by the very *Simplicity of their Figures*, ſhewn the *extraordinary Greatneſs* I have been ſpeaking of.

If any object, that *Raphael* himſelf has not obſerved this Conduct in his Story of *Bathſheba*; where he repreſents *David* in a Window with a Crown on his Head; or, where *Abraham* courts his *Sarah* in Sun-ſhiny Weather, which afar off is ſeen by *Abimelech* leaning on a Balluſtrade. As for the firſt Compoſition I muſt ſay, if I may ſpeak my Mind, that I do not over-like it, or indeed apprehend it; but rather

rather believe it to have far'd as ſome faulty Things did with me, which being done in my Apprenticeſhip I am ſtill under ſome Concern for; but by the Introduction of the Sun-ſhine, his Thoughts may poſſibly be finer than they appear at firſt View, becauſe, had not the Sun ſhone on that amorous Couple, *Abimelech* could not, at his Diſtance from them, have ſeen their Courtſhip; and if he had repreſented them in any other Corner of the Room, than that where they were, they could not have been ſitting. However, ſince great Maſters have their Failings, 'tis probable, that *Raphael*'s Bible-prints were ſooner or later either deſigned or painted by his beſt Diſciples, *viz. Julio Romano, Gio Franceſco Penni*, or *Pierino del Vaga*, from his Sketches, and afterwards retouched by himſelf, ſince 'tis impoſſible that one Maſter could diſpatch ſo much Work in ſo ſhort a Time, tho' he had a quick Pencil; beſides, his Cuſtom was to keep his Works long by him for the ſake of Improvements, and to give the laſt Hand, and the utmoſt Perfection to them: But as for this Bible, if it be obſerved with Attention, there will be found a great Difference between one Ordonnance and another, tho' in ſome, the *Greatneſs* and *Likelihood* are well preſerved.

But to conclude the Matter of this Chapter, I muſt ſay, that my Precepts ought not only to be obſerved in an Ordonnance of many, but of few Figures alſo, ſince it is very difficult to bring them all into one Story: But if the Subject be *Courtly*, as of *Solomon*, *Ahaſuerus*, or ſuch-like, it muſt be known, that the Perſons, to whom Majeſty and Grace are moſt proper, ought to exceed in it, *viz.* The *King* among his Courtiers; the *Queen* among her Ladies; a *Governour* among Citizens, and thus the greater above the leſs, according to his Quality, Office or Dignity; this cauſes a proper Diſtinction of Superiority, and exalts the prime Perſon above the reſt.

Even *Peaſants*, who are a little converſant with the Towns, and know ſomewhat of good Manners, are obſerved to ſurpaſs others worſe-carriaged than they, in their Diſcourſes, Holiday-mirths, and Church-ceremonies; but Clowniſhneſs muſt appear in them, tho' with reſpect to the Paſſions, ſome may appear to excel others; except that if a Burgomaſter, or topping Citizen be mingled amongſt them, he muſt appear ſuperior to them all by his handſome Carriage, and City-behaviour.

CHAP. VI. *Of the Difference between Youth and Age, in both Sexes.*

THE Artiſt ought not only to mind nicely *the Actions*, but alſo *the Difference* of the Perſons who are to compoſe his Ordonnance; and he muſt have great Regard both to *univerſal* and *particular Differences*, as well in the Sexes as their Ages.

Children alter commonly every three Years, and 'till they are ſix Years of Age, have always ſhort Necks and round Fingers. The Difference between Boys and Girls is viſible in their outward Parts, without opening their Legs, as *Teſta* does.

In the ſmall Members the Difference is not very viſible, tho' Girls are ſomewhat thinner, have ſmaller Ears and longer Heads; their Arms are likewiſe more round next and above the Wriſt, and their Thighs thicker than thoſe of Boys: But the upper Part of Boys Arms is thinner and ſmaller.

Thoſe of *Franceſco Queſnoy* are incomparably fine to paint after; nay, nobody has attained his Perfection; we ſee his often repreſented either without Hair, or but very little; whether he thought it more beautiful, or it was his Choice in making Models, I cannot determine; yet methinks Boys may very well ſometimes be allowed Hair, and that frequently curled: Girls may have theirs twiſted and wound on their Heads, with flying Locks, ſerving not only for Ornament, but Diſtinction of Sexes.

Boys of 5 or 6 Years old may have Hair finely curl'd; Girls more thick and diſplayed; another Difference in the Sexes may be this, that Girls Hair is more ſoft and long, Boys more curl'd and ſhort.

Children of 5, 6 or more Years old ought ſeldom to be repreſented with cloſe Mouths; their upper Eye-lids are generally hid under their ſwelling Brows; they have commonly a quick Look.

Young Damſels have a vigilant and lively Look; raiſed Forehead; Noſe a little hollowed; a ſmall but almoſt half open Mouth; round Lips and ſmall Chin, in which, as in the Cheeks, is a ſmall Dimple; they have no under Chin.

Virgins we ſee ſeldom open-mouth'd; their Eyes are more ſedate and compoſed than the others.

Old

Old Women ought to have a more ſet and heavy Look, and hollow Eyes; their upper Eye-lids large and looſe, yet a little open, the under Lids viſibly ſwelling; Noſtrils ſomewhat contracted; Mouth cloſe, and fallen in: And when they are very old and without Teeth, their under Lip comes over the upper; they alſo have Riſings under the Cheeks on each Side of the Mouth; a long but little crooked Noſe ſuits them; but in Men a more crooked one is proper.

People in Authority become a grave Look, a Forehead ſomewhat raiſed, and large heavy Eye-lids, and thoſe half open; their Aſpect ſettled and calm; their Faces turned a little ſideways; the Noſe alike with the Forehead and Eyes; Mouth ſhut, and a double Chin.

It is neceſſary to take particular Notice of the *different Make and Form of Perſons*, ſo far as they are deſcribed in Hiſtory, in order to expreſs the better *the Nature* of the Matter; as *Alexander* and *Hepheſtion* in the Tent of *Darius*; wherein *Hepheſtion* ought to be taller than *Alexander:* In *Saul* and *David*, the former tall, and the latter leſs and ruddy. And thus of any other Circumſtance of Hiſtory.

We ſhould here have brought in ſome Examples of Phyſiognomy; but as there is lately publiſhed, on that Subject, a fine Treatiſe written by Mr. *le Brun*, and tranſlated by *F. de Kaarſgieter*, we think it not neceſſary to ſay any thing about it, but refer to the Book, ſince it's of Service not only to Painters, Statuaries and Engravers, but alſo to Poets, Hiſtorians and others.

In the Obſervations about *taking and holding any thing*, I have taken Notice that *Infants* are very fickle and harmleſs in it, and becauſe their Members are very feeble, and commonly ply any Way, they act as if half lame; their Hands are always ſquab, and therefore moſt open.

Young Girls are wanton in their taking and holding; as in the Manner of *Goltzius*.

Virgins and *ſtayed Women* are modeſt and mannerly in their taking and holding; as I have ſhewed before.

But aged People have ſtiff and dry Hands; for which Reaſon they are moſt Times ſhut, and they cannot extend their Fingers.

Altho' *different Accidents* cauſe an Alteration in the Face and Poſture, thoſe Alterations are nevertheleſs very *unlike* each other, therefore each ought to be handled in a diſtinct Manner; chiefly when any *particular Paſſion* moves us to this or that Action, whereby the Features and Lineaments of the Face are *doubled* by the ſaid *Unlikeneſs*.

Suppoſe,

Suppoſe, for Inſtance, that *all* Faces were caſt in one Mould, and *each* governed by a *particular Paſſion*, as Sorrow, Gladneſs, Hatred, Envy, Anger, Madneſs, *&c.* Hence it's certain, that they will be very *unlike* and *different*; as well as the Actions of the *Body*: And if now you give each a particular Make, and Lineament, this will augment their Difference.

This Obſervation is of great Uſe to Face and Hiſtory-painters, and the contrary as uſeful when Nature and Circumſtances induce us to make *two* or *three* to be like each other in one Compoſition; namely, a Company of Figures all of one Family, who therefore may well take after *one Perſon* in Likeneſs, as the Sons of *Jacob*; the *Horatii* and *Curacii*; for thus we evince the Truth of the Story.

Again, in handling the *Fable*, where the Daughters of *Cecrops* open the Basket, in which was *Erichtonius*, here we are obliged to make their *Faces alike*, to ſhew that they are Siſters; for otherwiſe who would know them to be ſo, tho' repreſented alike beautiful? And it would be asked how the Affinity appears, ſeeing 'tis not enough to ſay they are Siſters; or that *Pallas* is *Jupiter*'s Daughter; or the long-bearded *Æſculapius*, the Son of young *Apollo*. But if you give theſe three Siſters *one and the ſame Aſpect*, yet *to each a diſtinct Paſſion*, they will then differ very much; for Inſtance, let the youngeſt, who opens the Basket with Surprize, ſtart back, as if ſhe were ſaying —— *Good God, what is this?* The ſecond, full of Fear, runs away, calling out —— *Dear Siſter, ſave me from this Monſter!* And the third, being elder and more ſtayed, ſtepping back, with Amazement, ſays, —— *What! this is a Monſter.* Thus proceed *three different Motions from one Aſpect* or Likeneſs; for tho' the Reſemblance is ſomewhat altered, yet the *ſame Proportions and Features* ſtill remain.

The Caſe is the ſame between Parents and their Children; for Inſtance, if the Father have a crooked Noſe, or that of a *Cæſar*, the Child will, in ſome Degree, have a Noſe ſomewhat longiſh and riſing; has the Mother a long and ſtreight Noſe, the Daughter will have the ſame; except, that in tender Youth 'tis leſs or more bending, as in old Age 'tis thicker and broader, but little different in Length, as Experience ſhews.

We ſee in the twelve Heads of the *Roman* Emperors, their Natures and Inclinations well expreſſed, and agreeable to the Hiſtories of their Lives; yet I doubt, whether they all agree with the true Aſpects of thoſe Emperors; or, whether the cotemporary Maſters (who were well-skill'd in Phyſiognomy) have not thus altered them according to their

their Natures, rather to repreſent their innate Faculties, than their outward Appearances.

It is admirable to conſider how our Senſes are ſurprized, when all the particular *Aſpects* are well obſerved according to the *Paſſions which they repreſent*; methinks, we thereby diſcover Men's inmoſt Secrets; that this Perſon ſings an high Tune; that a low one; that one bellows with Pain; another inwardly laughing; the Teeth of one chatter with cold; another parched with Heat and Thirſt; thus a ſmall Line can let you into a whole Countenance; leſs or more Fatneſs alſo much alter a Face.

But, for the Artiſt's Benefit, I think proper to ſhew him a Way of finding out all Sorts of Aſpects after a certain and eaſy Manner.

Let him take a Looking-glaſs, and draw himſelf by it in ſuch a *Paſſion* as he deſires, as joyful, ſorrowful, painful, ſpiteful, *&c.* and imagining *himſelf to be the Figure he wants to repreſent*, draw this nicely with red or other Chalk on Drawing-paper; obſerving nicely the Knitting of the Brows, Look of the Eyes, Swell of the Cheeks, Contraction of the Noſtrils, Cloſeneſs or Openneſs of the Mouth, Jutt of the upper or under Jaw-bone, according to his Poſition, whether ſtreight or bending: Then let him take a Plaiſter-face, and make a Mould from it of Lead, or other hard Matter, in order to make afterwards as many Impreſſions of Clay as he pleaſes; theſe let him alter to the before-mentioned Drawing, either with his Fingers, or modelling Sticks, as he thinks proper, taking away ſomething here, and adding ſomething there; *but ſtill preſerving the general Likeneſs*: Thus they will ſerve inſtead of the Life, chiefly when the Face, on which the Mould was made, comes to be like the Drawing, that, by the aforeſaid Alterations, the Artiſt can alſo ſee how much the Features likewiſe alter.

Thus all Sorts of Paſſions may be moulded with little Trouble, and the Moulds uſed in as many different Manners as he pleaſes, whether they are to be viewed from below or above, or in Profile.

He, who is provided with Store of ſuch Models, will find great Help from them, ſince we cannot be furniſhed with them from the Life itſelf; nor from our own Perſons, otherwiſe than in a ſingle and fronting Poſition in a Looking-glaſs. As for knowing how to make them, a few Days and a little Inſtruction will teach us as much as is neceſſary, if we can draw well. If to theſe the Artiſt add a Mould for a Child and a Woman, the Sett will be the more compleat.

E're

E're we conclude this Chapter, 'tis neceſſary to ſay ſomething of the *Diſpoſition of both Sexes* in a Sketch of a capital Ordonnance; as in a Concourſe of all Sorts of People, at an Offering, a Play, *&c.* where we, ſee, that thoſe of a Sex get together, and Youth to Youth, Age to Age, Men to Men, and Women to Women: But young Women, out of Curioſity, are obſerved to crowd under the People, and tho' notwithſtanding they join themſelves to their Sex, yet they are afraid of Miſhap, and therefore, for Protection's ſake, often take Children in their Arms; but a Man of Judgment will nevertheleſs diſtinguiſh theſe Maids from others by their Breaſts, Head-attire, or Dreſs, tho' attended with 3 or 4 Children.

It's improper to let *Children of 3 or 4 Years old* run into Crowds, without Mother, Brother or elder Siſter to guard and hold them by their Hands.

In Places of publick Pleadings, *firm and high Places* ſhould always be aſſigned to *Women*; as againſt Stone-work, Walls, and the like; becauſe their Baſhfulneſs makes them timorous, and their Reputations ought to make them covet rather old Men's than young Men's Company, to guard them from the Inſolence of the Mob, Soldiers or others, who, on ſuch publick Occaſions, intrude any where to rummage, rob or play Tricks.

The *Vulgar* commonly preſs cloſe to the pleading Place, *light Women* are moſtly found in the middle of the Croud, and *People of Faſhion* ſtand behind.

CHAP. VII. *Of the Property and Choice in the Motion of the Members, in order to expreſs the Paſſions.*

PREVIOUS to the Matter of this Chapter, I ſhall inſiſt on an Obſervation, which, in my Judgment, is worth the Artiſt's Notice, as being for his Advantage, as well as his Diverſion; it is, in aſſigning the Reaſon why many make ſo little Progreſs in their Studies; now I imagine it to proceed from their Inconſtancy, and lukewarm Affection, which tie up their Hands, unleſs Neceſſity drive them to work: They often ſay, —— I was ſo lucky as to do it; or —— It fell out better than I expected, —— as if the Buſineſs depended on Fate, not on Mathematicks: But it's quite otherwiſe with thoſe who puſh on with Zeal and Good-will, and conſider earneſtly

eſtly and ſedately, not accidentally, what they are about; theſe are not ſatisfied with having painted a Picture well, and being as well paid for it, but reflect how much they are furthered in the Art by it, and conſider, if they were to do the ſame again, what Alteration and Improvement they could make in it, ſince its certain, that tho' we improve by Practice, yet by ſhorter Ways we can attain a perfect Knowledge, and in a leſs Time too: Our own Faults make alſo a deeper Impreſſion on us when diſcovered by ourſelves, than if obſerved by others, becauſe we naturally hate Reproof.

Nothing affected me more than when I found my Errors, or more rejoiced me than when I had corrected them; which nevertheleſs did not fully ſatisfy me; for I endeavoured ſtill to make what was good better. About 24 Years ago I had a Mind to paint in little the Story of *Stratonica*'s paying *Antiochus* a Viſit; I took abundance of Pains in it, and it was extremely liked. Some Years after, an Opportunity offered of my doing the ſame Thing again, but ſix Times larger; I did not think it proper to govern myſelf by my former Thoughts, tho' much approved, but diligently conſulted the beſt Writers on the Subject, rejecting the trivial ones, and then proceeded as carefully to finiſh my Work; which got me more Reputation than the former, becauſe executed with *more Simplicity, and leſs pompous Circumſtances*; it repreſenting only King *Seleuchus*, *Stratonica*, *Antiochus*, and the Phyſician; whereas, in the other I had introduced a train of Courtiers about them, and, in fine, every Thing I could think of to make it look pompous and gaudy. Thus, out of a ſingle Flower we may by Care and Induſtry produce a double one, as was the Caſe of another Picture of *Scipio* and the *young Bride*, which is in the Apartment of the *States of Holland* at the *Hague*; this Picture was of my firſt Thoughts; but handling the ſame Subject a ſecond Time, this latter, as better compoſed, got the Preference tho' done but 2 Years after the other; which I ſubmit to any one's Judgment who compares them: Now, if any one ask the Reaſon of this great Difference, and in ſo little a Time too, I anſwer, that having perceived my Ignorance and Errors in the firſt Compoſition, I doubled my Pains, informed myſelf better, made nicer Reflections, and ſpared no Trouble in order to exceed myſelf, if poſſible, in the ſecond Performance.

This Circumſtance alſo attended my firſt *Alexander* and *Roxana*; for that which I painted afterwards, and is at the late Major *Witzen*'s Houſe in *Amſterdam*, is of a much better Taſte, and very unlike the firſt.

Thus I think I have ſufficiently ſhewn, by my own Example, the great Difference between ſitting down contented with what we know and do, and ſeeking further Improvements. Nothing delights more than to find what we ſeek, and to improve daily; in order to which, I ſhall give the Artiſt the following Examples.

EXAMPLE I. Plate XIII. *Of mutual or reciprocal Love.*

Two Children are ſeen to exchange lighted Torches, which each gives with the left, and receives with the right Hand, thereby ſignifying, that what is given with a Good-will, ought to be received and requited with Thankfulneſs; the right Hand denoting mutual Kindneſs, or Help and Tuition.

Decency teaches, that the Giver ſhould hold what he gives at the upper End, and the Receiver to take it underneath, or in the middle.

The Giver offers it with an Arm ſtretched out; contrarily, the Receiver takes it baſhfully, with his Arm cloſe to the Body: Both incline the upper Parts of their Bodies; their Heads lifted up, and inclining over the Side of their Gift in a friendly Manner, and Mouths open, giving the Torches croſs-wiſe to each other; they are in all Circumſtances alike, in Beauty, Shape, Motion and Aſpect, except a Difference in their Mouths, with reſpect to the Priority of Intreaty.

The Giver holds his Torch with 3 Fingers, the other accepts it with a full Hand; now, after each has received his Gift, they may be ſuppoſed to exchange right Hands, and their Shoulders to meet, their left Ears croſſing each other, that is, their Heads come croſs-wiſe over their left Shoulders; and, if you pleaſe, each kiſſes the other's left Cheek; their right Feet advancing come cloſe to each other.

EXAMPLE II. *Of voluntary Submiſſion.*

Here we ſee a Coward ſurrendering his Sword to another; he holds it by the Blade cloſe to the Hilt; the other receives and takes it at the Hilt: As theſe Actions are twofold, ſo are both the Paſſions, the one ſhews his Puſilanimity, the other his Courage.

The Giver ſtoops his Head very low, with Eyes caſt down at the other's Feet; he ſtands on both Legs alike bent, as if he were fainting away; the left Hand open he is putting forth, or preſſing the outſide of the Hand againſt his Breaſt, as if he were ſaying, —— *There's all*

all I have, my Life is at your Mercy: The other contrarily ſtands ſet and upright, his right Foot advancing, his left Hand on his Side and turning hindwards; has a ſtern Look, his Mouth ſhut, his under Lip and Chin ſtanding ſomewhat out, looks with Scorn ſomewhat over his Shoulder on the Giver.

EXAMPLE III. in Plate XIV. *Of Liberality.*

This reputable Man, who, in paſſing by, is giving an Handful of Money to a poor one, holds out his right Hand ſideways, inſide downwards, beholding the poor Man with a calm and ſet Look; he ſtands upright, and, with a ſwelling Belly, is ſtepping forward; the Receiver, on the other hand, makes up to the Giver, bowing his Body, ſtretching out both Arms as far as poſſible, with his two Hands hollowed like a Bowl-diſh; looks on the Gift with Joy, Eyes ſtaring, open Mouth, as if he were ſaying, —— *O ho!*

EXAMPLE IV. *Of Benevolence.*

He, who preſents an Apple to any one, holds it from underneath with 3 Fingers, as friendly intreating, preſſing his left Hand, inſide upwards, cloſe to his Breaſt; his Breaſt and Chin advancing; his Head bending ſomewhat over one Shoulder. The other contrarily receives it with Reſpect, taking it on the Top with 4 Fingers; advancing the upper Part of his Body, and ſomewhat bowing his Head; he diſcovers a modeſt Gladneſs, looking on the Gift; In the mean Time the other is watching his Eyes.

EXAMPLE V. Plate XV. *Of the ſame.*

He, who offers his Friend a fine Flower, holds it with 3 Fingers, at the lower End of the Stalk; the other takes it with the Thumb and fore Finger, next the Flower, with his Head over it in order to ſmell. The Giver, as having ſmelt it, draws back his Head over one Shoulder from it, his Face lifted up, Eyes ſomewhat ſhut, but one more than the other, his Mouth half open; his left Hand, cloſe to his Shoulder, he holds wide open, as in Surprize; he reſts on one Leg, advancing with the other: The Receiver contrarily is ſtanding on both Legs cloſed, with his left Hand behind him: The Giver ſtands firm; the Receiver wavering.

EXAMPLE VI. *Of Fidelity, or Friendſhip.*

The Perſon, who is preſenting a Ring to a Virgin, as a Token of Fidelity or Friendſhip, holds it upright, with his Thumb within it, and the Stone upwards; he advances his Body and Face, and looks direct, clapping his left Hand to his Breaſt: The Virgin, on the other hand, ſtands or ſits ſtrait up, her Breaſt ſomewhat heaving cloſe to the Ring; her Head ſomewhat bending and ſwaying to her right Shoulder; her left Arm hangs down, the Hand open; receiving the Ring with 3 Fingers of her right Hand. The Giver looks not at her Eyes, but her Mouth, ſpeaking with a Look between Hope and Fear: She, with a modeſt and ſerene Countenance, looks down on the Ring; reſts on one Leg; her Feet cloſe. The Giver advances with his left Leg, his Knee bent, and reſts on his right Toes.

Theſe three laſt Examples I exhibit but half-way, ſince the Diſpoſitions of their lower Parts may be eaſily underſtood.

As the Gifts in all the Examples are different, ſo the Sentiments are often very various as well in giving as receiving.

Whether it be done in *Sincerity*, out of *Hypocriſy*, or for the ſake of *Decency*, the *Motions* in either Caſe *differ very little*; becauſe in them all the Parties endeavour to act with as much Dexterity as poſſible; nay, ſometimes ſo far, that thinking to impoſe on each other, both are frequently deceived: In ſuch Caſe we muſt take Appearance for Truth, and the contrary.

But ſuch Repreſentations would not anſwer right Purpoſe, as having falſe Meanings; for inſtead of Diſſimulation or Decency, we ſhould take it for pure Love, ſince in all three, as I ſay, the Motion is the ſame; therefore, to remove all Doubt and Incertainty, we muſt have Recourſe to emblematic Figures, which will clear the Meaning, and point out Hypocriſy, Falſhood, Deceit, *&c.* by proper Images, Beaſts, or hieroglyphic Figures: Which By-works a prudent Artiſt ought ſo to diſpoſe, that, tho' inactive or myſterious, they may yet anſwer their Purpoſe; for they who are deceived or miſled ſhould not perceive the leaſt Tittle of it.

Some may think that the Deceived as well as Deceiver ought to be ſet off with ſuch Emblems; but this is ſuperfluous; for as both Parties ſeem to profeſs Sincerity, nothing but Hypocriſy muſt be ſhewn.

Ovid tells us, that *Mercury*, having ſtolen ſome Oxen, and perceiving that one *Battus* ſaw it, and fearful of being betrayed, deſired him to-

to keep it ſecret; which *Battus* faithfully promiſed: However, in order to try him, *Mercury* diſguiſed himſelf, and a little after came to him, in the Shape of the Owner of the Cattle, and asked him whether he could not give Tidings of them. *Battus* pointed to the Cave wherein they were hid; which incenſed the godly Thief ſo much, that, reaſſuming his Form, he beat the Traitor, and turned him into a Touchſtone. Now it's very probable, that in the Diſguiſe *Mercury* hid his winged Cap and Feet, and Caduceus, that he might not be known.

The ſame we find related of *Jupiter* and *Caliſto*, when he, in the Shape of *Diana*, deceived her: But here the Matter would not be known, did not ſome Tokens make it evident, that it was *Jupiter* and not *Diana*, tho' he appeared like her.

The Caſe of ſuch a Picture is the ſame with a Theatrical Repreſentation, where every thing is exhibited as if it really happened; the Characters deceive and belye one another ſecretly, without knowing it; but the Spectators perceive all; nay, their very Thoughts ought plainly to be ſeen and heard.

CHAP. VIII. *Of the Iſſue, or Reſult of Thoughts, touching Hiſtories.*

AS there are Grounds and Principles in all Arts and Sciences, whereon we muſt build, and we cannot, without exactly keeping to them, either execute or gain true Knowledge of Things, ſo they ought chiefly to be obſerved in the Art of Painting, and eſpecially in the *Ordonnance*; and ſince the Memory cannot furniſh out a Story, with all its Circumſtances, in ſuch due Order as a regular Sketch requires, we muſt eſtabliſh certain Rules in order to ſupply that Defect, ſince, tho' a Perſon ſhould be ſo happy as to have a ſtrong Memory, and briſk Conceptions, yet the Hands are not ſo quick at the Execution; no, the Thoughts exceed them: Some Things alſo muſt *neceſſarily go before, others follow*; which implies and requires Time. Could we but draw as faſt as think, Memory would be uſeleſs; whereas it's certain, we can deſign nothing but the Ideas which Memory firſt conveys to the Senſes.

However, let no one imagine by what I ſay, that a Maſter muſt firſt ſketch what he *firſt thinks*, and run thro' the Deſign as Things occur to his Thoughts; for Conceptions never obſerve Order, and therefore

therefore by ſuch Irregularity, the Performance would be abortive, as in the following Inſtance: Suppoſe a Repreſentation of *Cain* and *Abel*, and the Fratricide; the firſt Thing that offers, is, *Cain* flying from God's Wrath; next is *Abel* lying dead; next the Burnt-offering on the Altar; and laſtly, the Weapon lying by it. Now the laſt being furtheſt in your Thoughts, it is firſt ſcratch'd down with your Pen; then the Altar appears; afterwards *Abel*; then *Cain*; and then the Almighty; and at laſt the Landskip, which is to determine the Bigneſs of the Compoſition. Judge now what ſuch a confuſed Method of deſigning muſt produce; 'tis therefore a Matter of no Indifference how you begin a Deſign; for the *principal Figure muſt be firſt conſidered, and then the Incidents:* As Gold is ſeparated from the Earth, and cleared by refining. We ought then to proceed orderly in the deſigning, making firſt the Plan, next the Stone-work, and then the Figures or By-works. However, we handle this Subject, in the Chapters of Ordonnance of Hiſtories, hieroglyphic Figures, *&c.* Where we maintain, that the Principal ought to be placed firſt; then the Figures of leſs Conſequence; and laſtly the By-works.

But what I intend now, is, to ſhew a ſhort and certain Method of commodiouſly apprehending and retaining Things, whether they be given in Writing, or by Word of Mouth, prolix or brief, together with their Circumſtances, be they many or few, that you may sketch them exactly in all their Particulars perfectly agreeable to the Relation as well in Motion, Colour, Dreſs and Probability, as By-works; of ſingular Uſe to thoſe of ſhort Memories, but who are nevertheleſs skilled in the Expreſſion of Action, the Paſſions and their Effects, Uſes of Colours and Draperies according to Sex and Age, laying of Colours againſt proper Grounds, Difference of Countries, Sun-ſhine and ordinary Light; and more ſuch.

Having conſidered well of the Subject, and where the Action happened, firſt make a Plan or Ground; next, determine where to place the principal Figures or Objects, whether in the middle or on the right or left Side; afterwards diſpoſe the circumſtantial Figures concerned in the Matter, whether one, two, or more; what elſe occurs muſt fall in of Courſe: After this, to each Figure join its Mark of Diſtinction, to ſhew what it is; as, whether a *King*, *Philoſopher*, *Bacchus*, or *River-god*.

The *King* muſt have his *Miniſters*, *Courtiers* and *Guards*.

The *Philoſopher* muſt be attended by *learned Men*, or his *Diſciples*.

Bacchus

Bacchus muſt have *Satyrs* and *Bacchanals* about him.

The *River-god* has his *Nymphs* and *Naiades.*

The *King* excels by his *royal Robes, Crown* and *Scepter.*

The *Philoſopher* is to be known by a *long and grave Veſtment, Cap on his Head, Books, Rolls of Vellum,* and other *Implements of Study* about him.

Bacchus is adorned with *Vine-ſprigs*; crowned with *Grapes,* and armed with a *Thyrſis.*

The *Water-gods* are ſet off with *Urns, Flags, Reeds*; and crowned with *Water-flowers.*

All which Badges are naturally proper, tho' not deſcribed in the Story; nay, if they were, you need not heed them, ſince their Characters remind us of them, when we are handling them: As if we were reading about the *Goddeſs of Hunting,* every one knows that ſhe has a Retinue, and is equipt with Accoutrements for *Sport:* And that the *charming Venus* is attended with her *Graces.* This may ſuffice for *perſonal Character.*

As for *Motions.*

A King is *Commanding.*

A Philoſopher *Contemplating.*

Bacchus Rambling. And

The River-god *in his Station.*

When the *King* commands, *All's in an Hurry and Motion to execute his Will*; *his Retinue are obſequious to his Words and Nods.*

When the *Philoſopher* is exerciſing himſelf, *he is either reaſoning, writing, or contemplating.*

When *Bacchus* is on his Ramble, *the Menades, Bacchanals, and Satyrs madly attend his Chariot, ſhreiking and howling*; *and with Tabors, Pipes, Timbrels, Cymbals,* &c.

The *River-god* in his Station, *either reſts on an Urn or Pot ſhedding Water*; *or is ſitting among his Nymphs on the Bank of a River.*

Thus *each Character* is occupied according to its Nature; and ſo we deduce one Circumſtance from another without ſeeking it, or being at a ſtand, having ſuch a Fund of Matter in our Heads, that on the bare Mention of a Perſon we muſt conclude that ſuch and ſuch Properties are eſſential to him.

The next Buſineſs, is, *The Effects of the Paſſions:* When the *General* moves, the whole Army is in Motion; when the King threatens, the Accuſed is in Fear, and the Miniſters and others remain in Suſpence. When the *Philoſopher* diſcourſes, the Audience is attentive, and each Perſon

Perſon moved in Proportion to his Apprehenſion, or Attention; one has his Finger on his Mouth, or Forehead; another is reckoning by his Fingers; another ſcratches his Head; another, leaning on his Elbow, covers his Face with his Hand, *&c.* When *Bacchus* ſpeaks, the Noiſe ceaſes. When the *Water-gods* are taking Repoſe, every one is Huſh, ſitting or lying promiſcuouſly at Eaſe.

If theſe Examples be not ſufficient to eſtabliſh my Purpoſe, I ſhall add one or two more; and the rather, becauſe no one before me has handled this Subject ſo methodically; nay, I may ſay, hardly touched on it.

We read in Scripture that *Queen Eſther*, over-awed by the Frowns of *King Ahaſuerus*, ſwooned away. That *Belthazzar*, perceiving the Hand-writing on the Wall, was, with his whole Court, troubled in Mind. Again, in *Ovid*'s Metamorphoſis, *Ariadne*, in Deſpair on the Shore, was comforted and made eaſy by the acceptable Preſence of *Bacchus*, who offered her his Aid. From all which, and the like Circumſtances, we are enabled to conclude with Certainty, that a *ſingle* Paſſion, handled according to the Manner before laid down, can alone furniſh Matter enough to enrich a whole Ordonnance, without the Aid of other By-works, ſince many Things and Circumſtances do proceed from that one Paſſion only: For let us ſuppoſe two Perſons paſſing by each other, as in *Plate* XVI. and one ſeen in Front the other in Rear; he who walks on the left Side, and is going off, has a Bundle on his right Shoulder, from which, ſomething drops behind him; he has a Boy and a Dog with him. The other coming forwards, and perceiving what falls, calls to tell him of it; whereupon he looks back, and the Boy runs to take it up. Now I refer to any one's Judgment, whether my Thoughts, by ſo ſimple a Relation, be not preſently conceiv'd, ſince 'tis all the Story; I fancy they are, but yet ſtill better, if keeping within the Bounds of the Relation, I were to make a Sketch of it; for tho' the bare Deſcription of the Thing eaſily makes an Impreſſion on the Senſes, yet he who is not converſant with the fine Motions and Beauties of Action, (which conſiſt moſtly in the contraſting of the Members) can never hit the Writer's Meaning.

I place then, the Man calling out foreright; and the other Man paſt by him, looking back and hearkening to what he ſays: In theſe Poſtures both look over the left Shoulder. Now if any one ask whether he, who is paſſing on, could not as well turn to the right as the left in looking back, and the other do the ſame? I ſay, No; unleſs

leſs we will run counter to Nature; for I ſuppoſe, that he who is approaching has a Stick in his right Hand, and with his left points to the Cloth which is dropt; and the other having the Bundle on his right Shoulder, his left Hand reſts on his Side, by which alſo the Child holds him: Now, becauſe each other's left Side meets, and one ſees the Cloth dropt at his left, his Kindneſs compels him ſpeedily to call over the ſame Shoulder to the other Man; who plainly hearing, turns to the Side of him who calls; whereupon they behold each other; the Boy, being nimble, runs quickly to the Cloth, and the Dog outſtrips him in getting to it firſt: From all which Premiſes is implied *a natural Motion, and turning of the Members*, without our ſaying,—— the upper Part of the Body fronting; the left or right Leg thus or thus. —— If we know the Place of ſtanding, towards whom, and what they have to ſay, the reſt muſt follow of courſe.

Such Reveries as theſe give us *a Right Judgment* of a Picture, make us retain it, and help to remove Difficulties; and if to this be added ſome certain Strokes to point out either the Place or Actions of Figures, it would ſtill be more eaſy and helpful to the Memory.

I know a Painter who made each Letter, or Mark, have its particular Signification: For Inſtance, an L was a Figure ſitting on the Ground; a T Chriſt crucified, and ſo forth: Moreover he had another Secret, whereby he expreſſed certain Figures he made uſe of; as a decumbent Figure of *Caracci*, a running one of *Raphael*, a flying one of *Berettini da Cortona*, a Child of *Queſnoy*, Light and Shade of *la Fage*, and many others.

If now the preceding Example, of the two Men paſſing each other, ſhould ſeem inſufficient, I will ſubjoin one other of the ſame Nature, but Fact; I mean, the Story of *Judah* and *Tamar*, (ſee *Plate* XVII.) when coming from his Country-dwelling, he is in the Way accoſted by her in the Habit of an Harlot; I put the Caſe thus: *Judah* comes forward, and the Road lying on the left Side of his Houſe, along which ſome of his Servants are going off in order to ſheer Sheep; *Tamar* ſits on the right Side of the Road, on the Graſs, airily and wantonly attired, and with a Veil over her Head: Now it's probable, that having a lewd Deſign, ſhe firſt accoſted *Judah*, who, like a Man of Repute, paſt her; but when ſhe lifted up her Veil and beckoned to him, he ſtopt to hear what ſhe had to ſay; thereupon, I ſuppoſe, he ſtood ſtill, reſting on one Foot, and advancing the other to make an halt, to ſee who calls him; he turns to the left, opening his left Hand like one in Surprize, and then claps it to his Breaſt, to ſhew that

he is ſtruck there; and laſtly takes hold of his Beard, as pondering what he is going to do: In the mean time ſhe riſes and lays hold of his Garment. The Servants are ſeen either in Profile, or backwards, as the Road turns and winds to the Houſe, having Sciſſars or Sheers with them. The Houſe may lie as the Road ſhews it, tho', according to Ordonnance, the middle ſuits it better than a Side: This is ſufficient for underſtanding the Meaning of this Story, and the right Method for handling a great Work by a ſhort Introduction.

If any one ſuppoſe, that if the Road were to lie croſs the Piece, and the whole Diſpoſition altered ſo as to make the Man go from right to left, and not place the Woman on either Side, it would be all the ſame, ſince then ſhe would ſtill be on his left Side? I ſay, No; for ſhe calling him, we ſhould then, of both their Bodies, ſee but one of their Faces; and what were ſuch a paſſionleſs Statue good for? Again, we could not ſhew his principal Motions, which are very eſſential to the Fact; wherefore the other Way is beſt.

But let no one deceive himſelf by my Manner of relating this Hiſtory; for, conſulting the Scriptures, he will find, that I have inverted the Senſe to a Subject ſhewing how to *give two Perſons diſtinct Paſſions*, and thereby to embeliſh a Picture; for by the Scriptures it will appear, that *Judah* is going to the Place whence I make him come, in order to ſend *Tamar* a Lamb or Goat to redeem his Pledge.

I leave it to any one's Judgment, whether it cannot be plainly inferred what Motions theſe two Figures muſt have, to make thereout three diſtinct and probable Repreſentations, which I thus deduce.

Firſt, in the Man's Perſon, an unexpected Rencounter.

Secondly, An Enquiry who ſhe is, and what ſhe wants.

Laſtly, A criminal Paſſion.

Firſt, He is grave, asking and underſtanding what the Matter is, or at leaſt imagining it, he wiſhes it may be true; then begins to make Love; at laſt, being fully perſuaded, he gives looſe to his Paſſion, grows bold and ventureſome. Theſe three Periods produce peculiar Paſſions in both, different from each other; the firſt, grave and modeſt; the ſecond, kind and loving; and the third wanton and bold.

The Woman contrarily is moved by three Paſſions.

Firſt, She is friendly and lovely.

Secondly, Wanton, with a diſſembling ſtand off.

Laſtly, They both agree.

Firſt, ſhe accoſts him with an enticing Air, overcoming his Gravity.

Secondly, he approaching, addreſſes her in a friendly Manner; but altering her Speech, ſhe anſwers him roughly, and will not be touched.

Laſtly, He, being tranſported with Paſſion (at which ſhe ſecretly laughs) ſhe puſhes him coyly from her on one Side, and lays hold of him on the other. From all which Premiſes we may find three Poſitions ſpringing only from the Words which we ſuppoſe muſt naturally paſs between them.

Perhaps ſome may ſay, —— I know nothing of ſuch Effects, ſince they never happened to me. —— But it's certain, there are very few who never felt them; and even they can ſometimes account for them better than others who have known them. Many know the Virtues of Medicines and Poiſons, without taſting them; arguing with Judgment improves the Performance, otherwiſe Art would be impracticable, or at leaſt attainable by few, if it conſiſted in Inquiry only; for who run mad, and could afterwards tell how the Frenzy ſeized him? The Truth is, we can only gueſs at it. But this laſt Story is propoſed by me for no other Reaſon than to make it plain and evident how the Members are moved by the Impulſe of the Senſes, and the Intercourſe of Talk, and how by *ſuch Motions* we expreſs our inward Thoughts.

There are many ſuch Occurrences in Authors, chiefly in *Ovid*; as *Jupiter* and *Caliſto*, *Salmacis* and *Hermaphroditus*, *Phœbus* and *Leucothœ*, *Mercurius* and *Aglaura*, *Jupiter* and *Semele*, *Vertumnus* and *Pomona*, *Venus* and *Adonis*, *Apollo* and *Daphne*, &c. Beſides ſome others in Hiſtory, as *Apelles* and *Campaſpe*, *Alexander* and *Roxana*, *Scipio* and *the young Bride*, *Tarquinius* and *Lucretia*, *Antiochus* and *Stratonica*; and in Scripture, *David* and *Abigail*, *Hagar* with the *Angel*; *Chriſt* and *Magdalen in the Garden*, *Chriſt* and *the Samaritan Woman at the Well*, *Mary's Annunciation*, *the Viſit of Mary and Elizabeth*, and many others; all which ought to be treated in the ſame Manner, according to the Nature of what they are doing; as at *each Word exchanged, what Motions throughout the Body muſt follow, and what Lineaments of the Face, how the Carnations muſt change either to red or pale, more or leſs fierce*, and ſo forth. By this Means we may deſign any thing, and come to Perfection the ſhorteſt and ſureſt Way.

CHAP. IX. *Remarks on ſome Miſtakes in Hiſtorical Compoſitions.*

IT will not be amiſs, as a Caution to others, to cenſure ſome Miſtakes of Maſters in Hiſtorical Compoſitions, in order to ſhew of what great Conſequence it is to repreſent *plainly the true Nature and State of Things*, that we may improve, and not meet with Rebuke inſtead of Glory. A Man of good Senſe may freely exerciſe his Thoughts as he ſees good, but many think they merit much by *following the Letter of a Story*, tho' at the ſame Time they overlook *above half its Probability*; which frequently happens, when they are got into *Eſteem, and have a Name.* But, alas! what rich Man would not be thought ſuch? What valiant Man do a cowardly Action? Or wiſe Man commit Folly? Only thro' wilful Careleſsneſs; truly it ſeems unnatural, and I think, that no body of but moderate Senſe would ſtrive to excel in this or that Art, without being tickled with the Deſire of Fame either in his Life-time, or after Death: And altho' ſome Inſtances may contradict this, yet you muſt obſerve that I am ſpeaking here of *pure Virtue*; for he who built the *Temple of Diana*, and he who fired it, tho' inſtigated by one Deſire, *to leave a laſting Name behind him*, have been as different in Praiſe as Action; from whence I infer, that no Artiſt can be void of Inclination for Praiſe and Honour, which otherwiſe he muſt not expect; and if ſo, who would blaſt his Credit by an imprudent Act?

Raphael, in his *Adam and Eve*, has repreſented him receiving the Apple of her, and reſting on a withered Stump, and that ſmoothly ſevered as with an Ax or Saw; which is a double Miſtake, and if done wilfully, not to be excuſed; for how is it likely, that a Tree, which has hardly received Life, and placed ſo near the Tree of Life, ſhould ſo ſoon be withered; this muſt be an Overſight like that of *Cain*, who kills his Brother *Abel* with a ſharp Pick-ax; and in another Piece *Eve* has a Diſtaff; what Improbability and Impertinence is this? For when *Eve* has ſpun her Flax, whence muſt the Weaver come, and who make the Sciſſars to cut it? But perhaps theſe were not *Raphael*'s riper Thoughts, but rather thoſe of his Youth, wherein the greateſt Wits ſometimes miſtake.

Charles Vermander, tho' a Writer, Poet and good Philoſopher, has miſtook as much in his *Confuſion of Babel*; for the Tower and Scaffolding

ing are repreſented unfiniſhed in the middle of the Piece, divine Wrath with Flames wavering over it; moreover are ſeen the Children of *Iſrael* marched off in Tribes, and here and there diſtinguiſhed by Troops; they with their peculiar Standards, ſit or lie all about, not like People confounded by a Diverſity of Speech and a ſtraying Confuſion, but as met together from all Quarters only to form a Congreſs; for there we ſee *Egyptians*, *Perſians*, *Arabians*, *Moors*, *Aſiatics*, *Americans*, *Europeans*, *Turks*, nay, *Swiſſers*, all in their modern Habits: Surely we need not ask them whither they are going, becauſe the Love for our own Country prevails above all Things; and therefore every Man is returning to the Region whence he took his Character, Manners and Habit. What this Painter's Meaning was, I know not, but, in my Opinion, 'tis a true Confuſion.

I cannot omit another Piece of *Rowland Savry*, repreſenting Paradiſe; wherein we ſee that ſacred Garden repleniſhed with all Kinds of ravenous Beaſts and Birds, as Elephants, Rhinoceroſes, Crocodiles, Bears, Wolves, Unicorns, Oſtriches, Eagles, *&c.* which muſt intirely lay it waſte: Now I appeal to any Man, whether ſuch a Crowd of Beaſts and Birds of Prey, contribute any thing to the Circumſtance of *eating an Apple*, which might as well have been done by an Ape, Squirrel, or other ſmall Creature; which makes it look rather like a Deer-park than a Garden of Pleaſure. Had more People been created than *Adam* and *Eve*, the Cherubim need not have guarded the Entrance to keep the ſavage Creatures out, ſince they were already entered, but rather to keep them in, in order to ſave the reſt of the Earth from Incommodity. I have ſeen more ſuch Compoſitions, but to avoid Tediouſneſs ſhall not mention them here; it's ſufficient, by few Examples of great Maſters, to know how eaſy it is to commit Miſtakes, thro' Ignorance or Want of Heed.

In the firſt of the aforeſaid Examples, I would ſhew how it fares with thoſe who amuſe themſelves more with a *ſmall Part* than *the whole* of a Story; and with an Arm or Leg which no ways concerns the Matter, without being in any Pain for *forcing Nature*, or *turning the Senſe*. Of the ſecond Example I ſhall ſay nothing here, ſince it may be gueſſed what I mean by the Iron of the Pick-ax. Of the third, that ſome Men ſeek five Legs on a Sheep, as we ſay, whereby, inſtead of clearing, they make the Matter more obſcure and intricate. As for the fourth, ſome make no Difference between an *Italian* Floor and a green Field, if they can but have an Opportunity of ſhewing their Wit, introducing every thing whether congruous or not.

As to *Savry*'s Piece, my Thoughts are, that all Beaſts are created by God, but not in the ſame Manner with Man; and that each Clime produced it's proper Species of Animals, which came from thence to *Adam* to give them a Name according to their Natures; which was no ſooner done, but they returned to the Countries they came from; ſome to the Eaſt, others to the South, according to their natural Inclination to this or that Climate; ſo that the Garden, wherein the Spirit of God dwelt, was only for *Adam* and his Conſort; in it they lived happily, and beſides them no irrational Creatures, except ſuch as could delight their Eyes and Ears: Moreover it's my Opinion, that this Garden could not harbour any Uncleanneſs, Putrefaction or noxious Creatures; wherefore my Compoſition is this.

Theſe two naked Perſons I place as Principals in the middle of the Piece, on a ſmall Riſing, cloſe to a fine tufted Apple-tree of larger Size than ordinary, and of a ſound Body; *Adam* ſits with *Eve* in his Arms, who half in his Lap directs the Apple to his Mouth; he, with his Face towards her, with a ſtaring Eye, and raiſed Brow, looks ſurprized, and ſeems to put the Offer away with his Hand; to the Acceptance of which, ſhe, with a lovely and enticing Air, ſeeks to perſuade him; at the ſame Time, with her other Hand behind him, ſhe is receiving another Apple, which the Serpent, hanging on a Bough, reaches out to her. Behind her is a Peacock with its Tail ſpread, and a Cat pawing her; beſides a fine Hound, who looking back is going away. I introduce alſo Cocks and Hens, and other tame Creatures proper to the Region for embelliſhing the Landskip. I plant there all Sorts of Trees, except the Cypreſs, to gratify the Sight and Palate. Small Birds are flying about to pleaſe the Ear: The Snow-white Swans ſwim in the Brooks and Rivers which water the Garden. On the right Side of the Piece I ſhew the Entrance into the Place, and on the Sides, two ſquare Pillars of green Leaves, beſet with Melons, Pumpkins and the like; beſides a long and high green Wall, running up to the Horizon, and uniting with the Offskip. The Horizon is level; along the green Wall are ſeen Orange and Lemon-trees, intermixed with Date-trees. The whole Piece is enlightened with an agreeable Sunſhine.

To this Compoſition I ſhall add another

Of

Of the Flight of Adam *and* Eve.

I was formerly of Opinion, that when this Pair received their Doom and were driven out of Paradiſe, and both ſubjected to the ſame Fate, the Beaſts muſt fly with them, having learnt to know their own Natures; wherefore I intended to make my Ordonnance accordingly, to wit, the two naked and aſhamed Perſons flying from the fiery Sword which threatens them; and for Embelliſhment, a great Confuſion of Beaſts each attacking the Enemy of its Kind; as the cruel Wolf ſetting on the innocent Sheep, the ſharp-ſighted Eagle on the timorous Hare, and ſo forth. But as by this Violence the *main Action* would intirely loſe *it's Force*, and fall into a perverted Senſe, I deſiſted 'till I had better informed myſelf of the Matter, eſpecially ſeeing no Beaſt ſtayed in the Garden, but each returned to his Country. I thought again, how can this be like the Flight of *Adam* out of *Eden?* It looks more naturally like two condemned Malefactors driven into a Foreſt to be devoured of wild Beaſts; which their Fear and frightful Looks make more probable; and therefore I afterwards contrived it thus.

In *Adam*'s Flight the labouring Ox accompanies him to help him in tilling the Ground; the ſcaly Serpent moves before, turning and winding on her Belly; by the Ox are the long-bearded He, and wanton She-goat; the woolly Sheep; the creſted Cocks and Hens, and other ſuch like Creatures for Suſtenance. As alſo the faithful Dog and pawing Cat, and ſuch other tame Animals as are proper in an hieroglyphic Senſe; after theſe, follow noxious Creatures, as Rats, Mice, *&c.* No Sunſhine appears, but all is gloomy, and the Wind blows hard, whereby the Trees ſhake, and their Leaves drop; all is waſte and wild as if Winter were at Hand; the rugged and dry Ground, parted by the Heat, makes here and there Ups and Downs; the Water in the Fens being dried up, the Frogs gape for Breath; the Sun being quite hid, the Moon or North-ſtar appears: Such were my Thoughts of this Story.

I will end this Chapter by sketching a third Compoſition of my own, for the ſtudious Cattle-painters Benefit, being the

Story of Orpheus's *Death.*

I lay the Scene in a deſolate Place, yet filled with Men, Beaſts, Trees, Hills, Rocks, Water-falls, and Brooks full of Fiſh, and what can be more proper to the Matter, all being in Diſorder? *Ovid* relates,

relates, that this ingenious Poet and Singer, Son of *Apollo* and of the Muſe *Calliope*, did, with the Charms of his Harp, bewitch this Crowd, but it laſted not long; for the mad *Bacchanals*, enraged becauſe he deſpiſed them, ſlew him, caſting his Head and Harp into the River *Hebrus*, called by the *Greeks*, *Mariſias*, as the Poet ſays. Now we ſee the unhappy Body of this excellent Muſician, thrown from a ſmall Hill at the Foot of a Tree, which moved by ſo ſad a Cataſtrophe bends its Boughs with Sorrow, endeavouring to cover the Body with its Shade: Next we behold the inſulting, mad and intoxicated Women girt with Skins, mocking run away, after having flung the Head into the River running on one Side: A young Girl, who flings in his Harp, is likewiſe driven by the ſame Frenzy: Behold now a Guzzler who (tho' ſo much in Liquor as to want Support, yet) muſt vent her Spleen by kicking the Body, and flinging a Drinking-pot at it, which makes her ſeem to tumble backwards: Here lie broken Thyrſes, Potſherds, bruiſed Grapes and Vine-branches ſcattered round the Body in great Diſorder: The long-lived Stag makes to the Cover; the dreadful Lyon and ſpotted Tyger grimly paſs each other; each Creature ſeeks and attacks its Enemy; the hurtful Mouſe, till now ſitting quietly by the party-coloured Cat, hangs in her Mouth; the greedy Wolf ſeizes the Sheep by its Throat; the faithful Hen eſcapes the thieviſh Fox, who near a fallen Fir-tree catches the laſcivious Dove; the Hills and Rocks retire claſhing againſt each other, whereby they tumble; here we ſee an huge Stone; there a flying Tree; nay, the Water itſelf ſeems to flow backwards; the Frogs and other marſhy Creatures, afraid of being devoured by the Vulture and other Birds of Prey, dive under Water, but yet the white Stork flies with one of them in his Bill; the cautious Hare, runing from the ſwift Dog, ſtops ſhort, whereby the Dog goes over him, and the Hare, to make her Eſcape, takes a ſide Courſe. The black Raven and ſolitary Owl chatter in the Tree at one another, beholding the murthered Body, which they deſire to eat; and by it lies the faithful Dog howling, regardleſs of any thing elſe. The Piece has no agreeable Sun-ſhine, but the Air is ſtormy, and full of driving Clouds foreboding a Tempeſt; the principal of the Compoſition is ſhady, and flung off by a light Lointain, which is almoſt in the middle.

Thus I enquire into the genuine State and Nature of Things, like an Huntſman, who tracing the Courſe of a Deer finds at laſt his Cover; not that I do it for Curioſity's Sake as a Philoſopher, but becauſe theſe, and no other Means, can help me; and as long as I keep this Path

Path, I hope never to err or commit the before-mentioned Faults, eſpecially ſeeing nothing argues Stupidity more than *untimely Simplicity*; whereas critical Inquiry is the Key of Nature's Treaſure, and of her deepeſt Secrets; being not unlike what the witty *Greeks* have feigned of *Minerva*, whom they exhibit with a Box and Key, and diſpenſing the Sciences to Men according to their Abilities.

I uſed formerly to imitate the Unthinking, in *not leſſening* or *augmenting* the ſacred Stories, but adhering to *the Letter* of the Scriptures without more ado, and without making any Diſtinction between heavenly and earthly Things; between Soul and Body; or, in ſhort, between ſomething and nothing; I know, that as to our eternal Happineſs nothing is wanting to compleat it, but many Things, with reſpect to Art; muſt I therefore remain in Ignorance or dull Simplicity? In the Scriptures they ſay, all is written that is to the Purpoſe, but then how came the Beaſts into the Garden of *Eden?* Where gets *Cain* an Iron Pickax, and *Eve* a Diſtaff, or the *Babylonians* their particular Dreſſes? Since no Mention is made of ſuch Circumſtances. But when you read, that the King went to viſit ſuch and ſuch Perſons, that does not imply that he went alone; as when you find that *Haman* was carried to the Gallows, ſome body muſt attend him beſides the Executioner; *Joſhua*, in ſlaying many Thouſands, did it not alone, without the Help of his Army. As for me, my Opinion is, that in true Hiſtories, either ſacred or profane, *no improbable or impoſſible Things* ought to enter into the Compoſition, nor *any thing left dubious*, but that every thing tend to the *clearing up and better underſtanding them* in their full Senſe and Force.

CHAP. X. *Of Richneſs and Probability in Hiſtory.*

AS by the Courage and Curioſity of Sea-faring Men, many remote Countries, nay a new World, have been diſcovered, ſo in Painting, when Artiſts ſpare neither Trouble nor Pains, they will likewiſe, but with leſs Danger, diſcover a new World in the Art, full of Variety to pleaſe the Eye.

We want not a new *Homer*, *Virgil* or *Ovid*, and their Inventions, the preſent have left us Materials enough to work on for a thouſand Years, and that not ſufficient for the Execution of a tenth Part of their Thoughts; and if we do not mend our Pace, ten thouſand Years will be too little; the Reaſon is, that we content ourſelves with patch-

ing up old Houſes with new Materials, and yet they are old Houſes; if ſome Parts decay, the worſt are repair'd, and the reſt rather left unfiniſhed than the whole improved. But leaving Similes we will uſe other Means, tho' uncuſtomary, to forward us in the Art; Curioſity is repreſented with Wings, to ſhew its Eagerneſs to attain Things unknown to her; let us not then ſtop in barely inquiring into old Things, but enrich them with new Thoughts.

As an Example, let us open *Ovid*, and ſee his Fable of *Deucalion*, ſet down in his firſt Book of *Metamorphoſis*. *Deucalion* was King of *Theſſaly*, who, with his Conſort *Pyrrha* were the only Perſons remaining alive of human Race after the Flood: theſe were enjoined by the Oracle of the godly * *Themis* to caſt the Stones of the Earth over their Shoulders, whereby human Race was propagated anew, and the World re-peopled.

A well-grounded Thought leads the Way to many others; even ſo it happens here in this Poet's Fable, laid down as a Truth; nay ſo agreeable to the Truth of the Flood, and *Noah*'s Preſervation, that there is little Difference between the Truth and the Fable; for what is in the one is alſo contained in the other; and the Circumſtances of the Flood are the ſame in both; the Matter lies now in a probable Expreſſion of the Damage which the Earth ſuffered by ſo total an Inundation, and to execute it Sketch-wiſe as I conceive it.

Ordonnance of DEUCALION *and* PYRRHA, *after the Flood.*

I ſuppoſe theſe two aged Perſons walking on a level Ground, the Man's Head covered with a Corner of his Garment, and the Woman's with a Veil knotted behind; with his left Hand he holds his Garment full of Stones; her Lap is empty; *Cupid* conducts them by the Flaps of their Garments, with one Hand, having alſo a lighted Torch in it, and holds them faſt, that in turning or winding they may not hurt or go before one another; the Stones which they have flung behind them all the Way as they walked, repreſent human Forms perfected in Proportion as they are firſt flung, and furtheſt from them; the Man walks upright, with his right Arm lifted up, and Hand open, as having juſt flung a Stone, which is ſeen skimming a little above the Ground; the Woman I repreſent ſomewhat ſtooping in her Walk, receiving

* She is rightly ſo called, as proceeding, according to *Heſiod*, from *Cælum* the *Heaven*, and *Veſta* the *Earth*, who appointed her to preſide over *Righteouſneſs*: And by *Jupiter* ſhe was ſtiled the Mother of *Civil Sciences*.

receiving the Stones from *Cupid*, which each Time ſhe caſts away, and he, walking along, takes up before her; *Deucalion*'s Garment is a ſullied Purple; her Dreſs old and dark, and her Gown violet; *Cupid* is adorned with a red Diadem; the Graſs, full of Mud and Sand, lies flat. A little from theſe Figures is *Themis*'s Temple, built on an Eminence, and ſupported by Columns, or a cloſe Wall quite over-grown and full of Moſs; this Temple is ſurrounded with fine and blooming Trees, and near behind it is ſeen the two-headed Mount, paſſing by the Point of Sight, and encompaſſed with Water.

On the left Side, in the Offskip, I repreſent the Ocean full of *Tritons* and *Nereides* ſwimming about the Mount. To this Hill I faſten an Anchor, the Rope whereof is tied to the Boat, which, being left by the Water, remains hanging Keel-upwards.

Theſe are the principal of my Conceptions; as for the leſſer Circumſtances, I ſhall not limit them here; ſuch as the diſperſing of the rainy Clouds by the Eaſt Wind; Re-appearance of the covered Hills and Rocks, Diſcovery of Buildings damaged by the Water, Pieces of Wrecks, Statues, Sea-monſters, Bones of Men and Beaſts, Ornaments and other Remains appearing here and there out of the Mud, Plaſhes, and infinite other Things removed by the Force of the Waves from one Part of the Earth to another, and waſhed from Eaſt to Weſt; all which I leave to the Artiſt's Diſcretion.

But now it may be asked why I introduce *Cupid*, who, in *Naſo*'s Deſcription, is not mentioned; and I give this Reaſon, that he being the eldeſt of the Gods, and, according to *Heſiod*, brought forth of *Chaos* and *the Earth*, by him conſequently all Things are produced, according to the Poets; therefore it's probable, that in this ſecond Creation he can be ſpared no leſs than in the firſt: *Love* was alſo the Principal, nay the only Paſſion, which theſe People preſerved to each other after their great Misfortune, and which they cheriſhed by their Simplicity and Uprightneſs.

Again, tho' they were aged, and near their Ends, yet they were ſtudying Means to eſcape Death, and to render their Race immortal; and who, of the Gods, can contribute more to it than *Cupid?* Muſt not *Jupiter* himſelf own his Sovereignty? Therefore, tho' the Poet makes Mention but of two Perſons, yet Reaſon permits, nay, would have us bring this God into their Company; eſpecially ſince Painters have the Liberty to add new Matter, and more Figures for Ornament ſake, when they are not repugnant to Nature and Likelihood;

for which *Horace* gives them full Commiſſion in his Lyric Song on Poetry.

——— *Pictoribus atq; Poëtis*
Quidlibet audendi ſemper fuit æqua Poteſtas.

Thus Paraphraſed by Mr. *Dryden.*

Poets and Painters free from ſervile Awe,
May treat their Subjects, and their Objects draw.

Add then freely, when the Writer is ſilent, one or more Figures to your Work, not to gain Maſtery, or to excel, but to make the Matter *more plain and evident*; which in *Fables* is very neceſſary, tho' in Hiſtories it muſt be done *emblematically* only.

After having entertained you with my Conceptions of this Story, give me Leave to exhibit a Repreſentation of the ſame Subject handled by another Painter, not to ſhew the Oddneſs, but the Superfluity, Impropriety and ill-beſtowed Time, and the Ignorance of preſuming Pedants, eſpecially ſince contrary Arguments frequently produce Truth, and thereby ſhew the Validity of a Rule, which is levelled at Abſurdities. This Painter's Friends paying him a Viſit, he put his Piece on the Eaſel, and thus entertained them.

'Behold, Gentlemen! here is a Proof of my Judgment and Art; I call neither the Learned, nor the Virtuoſi to unfold its Meaning; no, an ignorant Peaſant can tell it you at once. There is the World after the Deluge, as natural as if it were alive; but no Wonder; for the Ark is plainly diſcovered on the Top of Mount *Parnaſſus*. Here you ſee the Windows of the Heavens ſhut up, and the Fountains of the Earth ſtopped with a Cork: There the Sea runs high in a Valley, and full of all Sorts of Wood-work, as Tables, Chairs, Benches, Paper-mills, and what not; beſides ſome dead Bodies, as well of Women as Men, one of them has a Leather-apron, another a Crown on his Head, and another a Night-cap: This, Gentlemen, concerns only what is carried away by the Water: But there on the Land lies a Camel, next him a Silver Salver, and by it a dead Nightingale in a Cage: Here again you ſee the Grave of *Mahomet*, and about it ſome ſcattered Rolls of *Virginia* Tobacco: And before, on that Hillock, ſome Cards and Egg-ſhells; but I had almoſt forgot the Cardinal's Cap, which lies there, and, I aſſure you, was painted with Carmine; as alſo a Scorpion, as natural as if it were alive: There, on the third Ground, is a Gallows, and under it three Thieves, with

'with the Halters ſtill about their Necks: Yonder is a Child in his 'Go-cart, half buried in the Sand: And there a Sea-calf entangled 'in the Boughs of a Thicket; beſides ſome pickled Herrings: More-'over you ſee there a Smuſh-pot, with ſome Pencils and Crayons; as 'alſo a Maſs-prieſt in his Surplice; nay even the great *Turkiſh* Horſe-'tail: Behold all the Toys blown out of a *Naremberg* Toy-ſhop, ſcat-'tered here and there: There, by the old Lantern, lies a Drum, 'with its Head turned to Jelly by the Water: I ſay nothing yet of 'that Iron-cheſt in which are kept *the Records of the Imperial Cham-'ber of Judicature at* Spire; nor of an hundred other Things, beſides 'Houſes and Monaſteries; nay, the *Vatican* itſelf; for all is turned into 'Ruins and Rubbiſh; no living Creature is to be ſeen but *Deucalion* 'and *Pyrrha*, and their three Sons and their Wives, all done to the 'Life. Now who will not take this to be a Flood, and believe that 'all happened in this Manner? Look there, I myſelf am ſittiug on the 'fore Ground, on an Hillock, and modelling every thing after the 'Life; and there is my Name and the Date.'

Having ſaid this, he ſtood much ſurprized to ſee they did not extol his Fancy, and approve it, ſince he thought it ſo well executed. For my part, I think that no one before him ever repreſented ſuch out-of-the-way Thoughts; many indeed have now and then erred, but being made ſenſible of it, they have rectified their Miſtakes; whereas this whole Compoſition was but one Miſtake; Scripture jumbled with Fable; *Moſes* with *Ovid*; Antiquity with Novelty; a Cardinal's Cap, Vatican, Cards, Things found out a thouſand Years after, with Antiquity; what is all this but a Chaos of Folly? Methinks ſuch an Artiſt is like common Chymiſts, who, to extract Gold, fling any thing into the Crucible that will melt, drudging Night and Day, and waſting their Subſtance to find at laſt, in the Bottom of the devouring Crucible, nothing but a little Scum of I cannot tell what, *an unknown nothing, without Colour or Weight*; when a good Chymiſt will get the true Knowledge of Metals, and their Natures, Colours, Volability, Fixedneſs, *&c.* in order to obtain the precious Gold by Art and Labour: Even ſo ought a Painter alſo to obtain the Knowledge of Objects, and their Natures, Times, Properties and Uſes, or elſe the Subſtance of his Art will evaporate.

I have often obſerved, that *Superfluity*, inſtead of rendring a Thing more forcible and conſpicuous, has leſſened and obſcured it; and that *too large a Ground, thinly filled*, has no better Effect; we muſt there-

fore

fore avoid this *Scylla* and *Charibdis* as two dangerous Rocks: I can't compare ſuch Proceedings better than to exceſſive Poverty and Profuſeneſs of Wealth, whether the one ariſe from an indolent, dull and melancholy Temper, or the other from a lively and too fertile an one, or that ſome Men are ſuperſtitious Imitators of other Men's Works; as we ſee daily, in one the Greatneſs of *Caracci*; in another, the fine Colouring of *Titian*; in this, the graceful Simplicity of *Raphael*; and in that, the natural Expreſſion of *Guido*. This Method is indeed what ſome Men are prone to, but let us conſider the Difference between modelling in Clay, and cutting in Marble.

To return to our Subject about the Floods, let us make a Compariſon between them and *Raphael*'s, in order to form a Judgment; *Raphael* makes *Noah* and *his Family* the principal Characters in his Compoſition; we do the ſame by *Deucalion* and *his Wife*; and the other contrarily exhibits them very dubiouſly, and too much out of Sight in the Offskip; in *Raphael*'s nothing is ſeen of what is laid waſte by the Water, or dead Bodies, Beaſts, *&c.* in ours ſo much is viſible, that the Cauſe and the Effects plainly appear; and in the other, ſo great a Superfluity abounds, as if the whole World were contained in the ſingle Picture; in *Raphael*'s is ſeen *Noah*'s going forth of the Ark; in ours *Deucalion* and *Pyrrha* are landing out of the Boat; but the third has no Name, ſince ſo much as a Draining of the Waters is ſcarce perceived; wherefore

In medio ſecuro.

that is,

Secure we tread when neither Foot is ſeen,
Too high or low, but in the golden Mean.

Let us therefore ponder and weigh thoroughly what we are about in ſuch an important Compoſition, and then proceed to work as quick as poſſible.

CHAP. XI. *Of the Ordonnance of hieroglyphic Figures.*

HAVING before ſaid curſorily, that an *Exceſs* of ſuch Figures often obſcures their Meaning, nay, renders them unintelligible, I think it proper to treat of this Subject here, ſince they are of ſuch

ſuch frequent Uſe and Service, not only in handling Fables, Hiſtories and Emblems, but in carving Statues and Bas-reliefs for great Men and their Palaces.

Cæſar Ripa's Treatiſe of *Iconology* is queſtionleſs an excellent and uſeful Book for all Perſons whoſe Art has any Relation to Painting; but altho' it treat copiouſly of Hieroglyphics, Manners, Paſſions, Zeal, Virtues, Vices, *&c.* yet ſomething is ſtill required to the right Uſe of that Book, according to the Occaſion, and Difference of the Subject, which by that great Writer is not laid down; ſince it's without Diſpute, that each Figure muſt expreſs no other Paſſion than *its own*; but when they are uſed for By-works or Ornament, to illuſtrate ſome *principal* real *Character*, they muſt then ſubſerve the Ends for which they are introduced; for Inſtance, in a Fight, Victory ſhould attend the Conqueror; Honour or Fame, an excellent Man; Love, or *Cupid*, an amorous Man; the Vindictive, Revenge; the Hypocrite, Falſhood; the cancrous Man, Envy; the Innocent, Innocence; and ſuch like. I omit others, as Anger, Madneſs, Sorrow, Modeſty, Boldneſs, Authority, Charity, Temperance, Cruelty, Pain, *&c.* becauſe theſe have no Share in ſome Acts, nor come into play unleſs they are uſed alone, and without the Company of living Perſons; as the Elements againſt each other, Virtues againſt Vices, and ſo forth. It's therefore of the greateſt Conſequence for a Painter, Statuary, Poet or Orator to know theſe Things thoroughly, and keep them in Memory; which Practice will make eaſy.

I remember, that when I was under my Father's Inſtructions, and ſtudying Deſign, my Guſto was for Emblems, which I collected from his and other Maſters Works, and then made intire Compoſitions of them; which, tho' trifling, becauſe of my Youth and Inexperience, yet ſurprized many, who adviſed my Father to let me purſue that kind of Study; but whether he thought me too young, or that I rather inclined to Hiſtory, he diverted me from it as much as poſſible; eſpecially ſince it drew other Maſters Diſciples to ſee my odd Productions; which he much diſliked. But when my eldeſt Brother brought me out of *Italy*, *Cæſar Ripa*'s Book aforeſaid, (which hitherto we were Strangers to, or elſe was locked up as a Secret) then my Flame for Emblematic Learning broke out again. By the Help of this Book I produced many and ſtrange Deſigns, which, for their Singularity, were accounted as Prodigies or Dreams, by ſome out of Spite againſt me, others thro' Ignorance; however my Proficiency was ſuch, that it yielded me an annual Profit, becauſe the *Jeſuits* Scholars yearly beſpoke

ſpoke of me the embelliſhing of above 150 of their Poſitions or *Theſes*, with Emblems, Hiſtories or Fables in Water-colours. Judge now, whether theſe my Studies tended not to my Advantage and Improvement, and what Honour was ſhewed me in preferring me to the Imploy, before my Cotemporaries and Fellow-diſciples, and what little Skill they muſt have in hieroglyphical Learning, tho' I doubtleſs then made many Miſtakes.

But leaving Digreſſions, let us return to our Subject, and illuſtrate it in the Story of *Dido*'s Death; which we ſhall handle two different Ways.

1. *Natural.* 2. *Emblematical.*

In the firſt Manner, we repreſent the Queen in Deſpair, and paſt Hopes, on a Pile of Wood, and, after Sacrifice, ſtabbing herſelf; when *Iris* cuts off the fatal Hair; her Siſter attends the Solemnity in Tears and Lamentation; all is in Confuſion, and every one affected with Sorrow in a greater or leſs Degree. —— Thus far *Virgil.*

In the ſecond Manner we ſhew how Deſpair, accompanied by Rage, is dragging Love to the Grave, with this Inſcription, —— *Dido*'s *Death.* And ſo I deſigned it for the Frontiſpiece of Monſieur *Pel*'s Tragedy on that Subject.

Now it's eaſy to ſee why, in the former Manner, neither Rage, Deſpair nor Love attend the Princeſs; and in the latter, why neither Princeſs, By-ſtanders, Altar nor Pile of Wood are introduced; ſince in the firſt Manner no Aid is wanting, becauſe each Figure ſufficiently acts its own Part, and ſhews every thing which it's Paſſion naturally leads it to; wherefore it would be redundant, nay obſcure the Story, to *double* all the ſeveral Motions, with the ſame Paſſions and Senſes, by theſe Figures; whence it is that they can have no Place.

But where the Subject is *purely Emblematic*, and Emblematic Figures the principal Characters, as in the ſecond Manner, they muſt come into play; becauſe each Figure then expreſſes its natural Quality, in order to clear and illuſtrate the Senſe of the Story, without the Addition of any body elſe.

In this Manner *Apelles* contrived his Piece, on his being accuſed by *Antiphilus*; wherein he repreſents Innocence purſued by Rage, Vice, Lies and Slander, and dragg'd by them before an ignorant Judge; thus many Things are couched under a ſingle Allegory: But when any *particular Perſon*, Man or Woman, and their Characters, Shapes, Countenances, *&c.* are burleſqued in this Manner, then ſuch a Deſign may be called a *Paſquil.*

It

It is without diſpute, that every Man has but *one predominant Paſſion at a time*, which moves and governs him; wherefore a prudent, generous and valiant Man, when he is doing a prudent Act, may be accompanied by *Generoſity* and *Valour*, but *not with Prudence*, becauſe that Quality appears in his Act: Again, if in an Attack he perform a valorous Action, *ſuch* muſt appear in his Perſon, and *Prudence and Generoſity only muſt accompany him*; if he ſhew his Generoſity, as in reſtoring Captives without Ranſom, *Prudence and Valour are ſufficient to attend him*, without the Addition of *Generoſity*. The Caſe of a famous Maſter is the ſame; for he being poſſeſſed of ſeveral good Qualities, as Judgment, Aſſiduity, quick Conceptions, *&c.* if he be repreſented employed at his Eaſel, *thoſe Characters may all* illuſtrate him, *except Aſſiduity*, which ſhews itſelf by his Motion and Poſture: If a Philoſopher do a fooliſh Thing, *all other good Qualities* ſhould ornament him, *except Folly*, becauſe he is committing it.

Such Obſervations as theſe, are worthy of Notice, and without them *an Emblem cannot be good*. This Part of the Art is very liable to Cenſure, but yet few underſtand it, becauſe the Facts being always couched under uncommon Appearances, are Secrets to the Vulgar, without Explanation; nevertheleſs they ſhould be ſo handled that People of Judgment at leaſt may know their Meanings, and the Artiſt not be reproved.

I remember to have ſeen a Picture of *Bacchus* and *Ariadne*, wherein I obſerved a Miſtake, in placing Sorrow and Deſpair about the Princeſs; the latter was ſeen flying from her; which, in my Opinion, was right and proper in the Maſter; but our Diſpute was, whether the Figure of Sorrow had any Buſineſs there. He juſtified it by very plauſible Reaſons, ſaying, that altho', by the Preſence of the compaſſionate God, her Sorrow was at an end, yet it abated not ſuddenly; becauſe ſhe was to give him a Relation of her Diſaſter, and then to wait for a favourable Anſwer; and ſo long Sorrow muſt be with her. I have, ſays he, repreſented her with a ſorrowful Look, and Tears in her Eyes, pointing towards the Sea at the perfidious *Theſeus*, the Occaſion of her Sorrow; *Bacchus* is attentive, whoſe upper Garment is opened by *Cupid*; and becauſe *Ariadne* knew not whom ſhe had with her, Man or God, Love diſcovered his Godhead, and made her ſenſible of his Power.

This Piece was, in my Judgment, fine; yet I think *Sorrow* ſhould have been left out of the Compoſition, becauſe, according to our Poſition, *no Paſſion can act in two Places at once*; for tho' the Princeſs's

Countenance ſufficiently ſhewed it; yet, as being overcome, it is taking its Flight. I have ſeen more ſuch Miſtakes, but 'tis no Wonder; for we are not born wiſe.

In the Uſe of hieroglyphic Figures for *expreſſing the Paſſions*, conſider, in an eſpecial Manner, whether thoſe Paſſions work *internally* or *externally*; I mean, whether *the Action and Motion* of the Body alſo *ſhew ſufficiently it's predominant Paſſion*; for a good-natured, ſedate Man needs no auxiliary Action to ſhew he is ſuch; becauſe his Countenance does it effectually. But when we deſire to make known Love and Sorrow, which are *internal Affections of the Soul*, theſe muſt be expreſſed by means of Hieroglyphic Figures; and yet if the Body be diſturbed and moved by thoſe Paſſions, the *acting Paſſion* may be clearly perceived without the Help of Hieroglyphics.

Notwithſtanding the Neceſſity of this Knowledge in all who have any Relation to Painting, yet many young Statuaries imagine, that being generally concerned in carving ſingle Figures only, it does not affect them. But they miſtake; for ſuppoſe they ſhould be required to ſet off a Figure with Emblems, whether on a Pedeſtal, or in a Niche, in Baſs or whole Relief, in order to blazon the Qualities and Virtues of the Perſon it repreſents, they would be at a ſtand; and the rather, as we ſee Painters exhibit moſt of their Emblematic Figures in Stone-work, in order to make an Hiſtory clear. Now the Statuary, not able to truſt to his own Strength, relies on the Painter's Aid to Deſign him ſuch and ſuch Thoughts; to which he ſets his Model, and ſo proceeds to work.

CHAP. XII. *Of the Order, or Succeſſion of the Motions proceeding from the Paſſions.*

AFTER having ſufficiently ſpoken how a Figure ought, by it's *Form*, to expreſs the Paſſions, we are led to ſay ſomewhat touching *the Order or Succeſſion of it's Action*; for tho' in a Story, the one oftentimes proceed from the others, and revert and fall back again, yet eſpecial Care muſt be taken, that they be *not expreſſed and ſhewn all at the ſame Inſtant of Time*; *but that each wait for it's proper Turn and Seaſon.* As if a Gentleman ſhould order his Servant to beat any one; three Motions ariſe from hence, which cannot be performed at once, becauſe *the Order* muſt precede *the Hearing, and Performance*

formance be the Conſequence. Again, 'tis prepoſterous, that a Prince ſhould ſtand in a commanding Poſture, at the ſame Time as his Servants are executing his Commands. It would be as unnatural to frame the Story of *the Woman catch'd in Adultery*, in this Manner; *Chriſt* is writing in the Duſt, while the People are ſneaking away diſcontented and aſhamed; and (which is ſtill worſe) ſome provided with Baskets of Stones, either waiting on the ſecond Ground for the Iſſue, or departing out of the Temple; tho' our Saviour had *not finiſhed his Writing*, by which thoſe Paſſions were to be raiſed. The incomparable *Pouſſin* poſſeſſed this Conduct in an high Degree; as may be ſeen in his Picture of this Story. When a General is ſpiriting his Army, each Soldier obſerves Silence and Attention while the Harangue is making.

In my juvenile Years I painted the Story of *Progne*, where, in Revenge of her defloured Siſter *Philomela*, ſhe is ſhewing and caſting at *Tereus* the Head of his Son, whoſe Body is almoſt eaten up by him; At which purſuing her in a Rage, ſhe was metamorphiſed into a Bird. I repreſented thoſe outrageous Women ſhewing him the ſevered Head; At which the King, tranſported with Fury, riſes from his Seat, with a drawn Sword; the Table is overturned, and the drinking Veſſels, Diſhes and other Table-furniture lie broken to pieces about the Floor, and the Wine ſpilt at their Feet; and yet I made the Women keep their ſtanding, holding the Head. To re-conſider this Story, 'tis natural to think, that in the Beginning the Tyrant ſat quietly at the Table, ignorant of what was doing; afterwards the Women entered the Room, ſhewing him the Child's Head cut off, attended with Speeches proper to the Occaſion; which put him firſt out of Countenance, and then piercing his Heart, he furiouſly aroſe from Table and overturned it; and drawing his Sword in order to purſue them, he puſhed down every thing in his Way: Notwithſtanding all which Rage and Diſturbance, the Women remain in the ſame Poſture and Station as when they came in. You may eaſily perceive my Overſight, and improper handling this Story. 'Tis true indeed, that all the different Motions were ſudden and quickly ſucceſſive, yet ſhe kept the Head too long in her Hand, to throw it on the Table after it was overturned. In all Likelihood, at the End of her Speech, ſhe muſt have thrown down the Head, and taken to flight as ſoon as *Tereus* made the leaſt Offer for riſing; and then muſt follow her Metamorphoſis, and ſhe be off the Ground. I conceive therefore, that the Table ought to have been ſtill ſtanding; and ſhe, after the Head was thrown upon it, to be flying; and, to

ſhew her Inhumanity, with a Sword or Chopping-knife in one Hand, and menacing with the other. But I paſs on to ſhew my cooler Thoughts in another Example, being the Fable of *Apollo* and the Dragon *Python.*

This Ordonnance exhibits a wild Proſpect; on the right Side, on the ſecond Ground, in a low Moraſs, is ſeen the frightful Monſter *Python* (ſaid to be engendered of the Vapours and Exhalations of the Earth) lying half in and half out of the Plaſh, laden with Arrows; ſome People, ſtanding on a near Hill, are viewing him, ſtopping their Noſes becauſe of the Stench. On the left Side, where the Ground riſes higher, a round Temple appears, and therein the Statue of *Apollo*; with various Conditions of Men worſhipping, ſacrificing, rejoicing, skipping and dancing. About the Moraſs or Plaſh ſtand ſome withered Trees, Pieces of Ruins, and ſcattered Bones of devoured Men and Beaſts. Behind the aforeſaid Riſing, in the Offskip, are ſeen Cottages, the near ones ruined, thoſe more diſtant from the Monſter leſs damaged. On the fore Ground the inſulting Archer is ſeen leaning on his Bow, and with his Quiver at his Back empty; he ſtands daring and haughtily on his left Leg, toſſing his Head backwards towards his right Side and the Light, and, with his left Hand extended, and a ſcornful Smile, he is putting by *Cupid*, who, with his Scarf flying behind, ſoars aloft from him, and, with Anger in his Looks, nods his Head, ſhewing him an Arrow with the Point upwards, as if he were ſaying, —— *You ſhall ſoon feel this Point.* Behind *Phœbus*, or *Apollo*, ſtands a large Palm-tree, and by it an Oak, againſt the Trunk of which he ſets his Back; his Head is adorned with Oak and other Leaves. Forwards I ought to repreſent a Brook, wherein he is partly ſeen by the Reflexion of the Water; his Dreſs is a golden Coat of Armour, and a Purple Garment hanging down behind him.

A ſecond Ordonnance, touching APOLLO *and* DAPHNE.

No ſooner had *Apollo* caſt his Eyes on *Daphne*, but he fell in love with her; his eager Paſſion made him purſue her, in order to make her ſenſible of it; hereupon *Cupid*, after having touched *Daphne*'s Heart with a cool Arrow, pierced *Apollo*'s with an hot one; *Daphne*, inſenſible of what is doing, is talking with ſome Water-nymphs, who lie, with their Pots, on the Bank of a clear Stream. She ſtands in the Sun in a fronting Poſition, with her Quiver hanging at her naked Back; ſhe beholds the Nymphs, with a down and lovely Look, over her left Side;

Side; her left Hip riſes; her left Hand is airily under her Breaſt, with the Palm outwards; in her right Hand ſhe holds her Bow above the middle, which ſomewhat ſupports her, opening her Elbow from her, whereby the Hollow of her Body on that Side is filled up; her Garment is girt ſhort under her Breaſt, being faſtened with a Ribbon on her left Shoulder, and with a Button at Knee; the Side Flappets are tucked under a Girdle coming over her Hip, the Ends hanging down; from her Head-ornament, buttoned up, her light Treſſes hang down on both ſides with a lovely Flow over the Shoulders. Behind her along the Water-ſide (which, after partly running towards the Point of Sight, alters it's Courſe) is ſtanding a white Marble oblong Stone, 3 or 4 Feet high, adorned with Bas-reliefs, againſt which Stone her Ground-ſhade falls: On it lies a Water-nymph on her left Side, fore-ſhortened; ſhe is reſting on her Elbow, and, with the left Hand under her Cheeks, is looking at *Daphne*; the Nymph's lower Parts are covered with a blue Scarf, which ſets off the naked upper Parts of *Daphne*. *Daphne*'s Garment is Apple-bloſſom Colour, little darker than the naked, with Violet Reflexions; along the Water-ſide ſtand Willows for Repoſe of the Nymphs. On the Brink of the River, to the left, is a rocky Mountain full of Riſings from Bottom to Top, between which the foamy Water runs and deſcends. On the right Side *Apollo* is ſeen (between the Point of Sight and where the Ground riſes high with rude Steps) coming full of Amazement ſideways from it; he ſtoops forward, his left Hand reſting on a Crook or Staff; his right Foot lowly put forth, juſt touching the Ground with his Toes; his Breaſt almoſt meets his left Knee; his right Elbow is drawn back; his open Hand is up at his Ear; his Face in Profile, and his Eyes ſtaring at *Daphne*; a fiery Arrow enters his Breaſt; his Garment is of coarſe, light-grey Stuff, two Ends of which button under his Chin, and the others, from under his Arms, tuckt in his Girdle before, where alſo ſticks a Shepherd's Flute; on his Head a blue Cap, turned up before, and wrinkled on Top; his Breaſt ſomewhat inclines to the Light, and, his right Thigh is ſeen in full Length. The Light proceeds from the right; the Hill on that Side is upright like a Wall; the Steps parallel or fronting; on the left the Hill makes a rugged Slope, and, every-where over-run with Variety of wild Shrubs and Herbs, it fills up almoſt the right Side of the Picture, running up high by the Point of Sight; projecting over the Way, which is very low, it gives a Ground-ſhade there, which takes half the Way to the Stone behind *Daphne*; and beyond it is another Ground-ſhade, running between ſome high

high Trees behind the Hill. The Offskip, on the left Side, diſcovers a fine Fabric, being the Palace of King *Admetus*; near which, ſome Cattle are grazing in the Field. *Cupid* is flying towards the Hill, looking back at *Apollo*.

If it be asked, how we ſhall know this to be *Apollo*; I anſwer; By his beautiful Air and golden Locks, his lovely Aſpect, and the Devoir with which he is viewing the Nymph, and by the Arrow with which the flying *Cupid* has pierced him. Beſides, I do not know, that *Ovid*'s Metamorphoſis affords any ſuch Repreſentation of a Shepherd thus enamoured with a Nymph; for it muſt be obſerved that *Apollo* was at that Time expelled Heaven, and bereſt of his godly Ornaments, the Purple Garment, Sun-rays, Management of the Chariot of the Sun, the Lyre, and the like; and got his Living by feeding Cattle for King *Admetus*.

I repreſent *Daphne*'s Converſation among the *Naiades* (I think) not improperly, ſince the River-god *Peneus* was her Father, whom I leave out of the Story, becauſe his paternal Authority would not ſuffer her to entertain ſuch kind Looks; for he diſliked her Manner of living, and would have her marry; which ſhe diſapproved; wherefore, to ſhew her Averſion for Men, I have introduced none but Virgins. I have alſo not given to *Apollo* a Crown of Oak-leaves, becauſe improper to a Shepherd, but a blue woollen Cap; a Dreſs better ſuiting that Condition, ſince now he is no more *Phœbus*, but *Apollo*.

This Story is rarely handled, generally overlooked by Painters.

Third Ordonnance relating to Apollo *and* Daphne.

Here *Apollo* is purſuing the Object of his Love, running and at the ſame time intreating her; her Countenance diſcovers Fear; and ſeeing him ſo near her, ſhe endeavours to ſhun him by ſtopping ſhort and taking another Way; ſhe fears neither Thorn-buſhes nor rugged Ways, but runs ſwiftly over all. He purſues, but not with Intention to ſeize her, becauſe he has one Hand on his Breaſt, and with the other he caſts away his Staff, skimming over the Ground behind him; his blue Cap is blown off his Head, towards the Way whence he came; his Head is flung back and ſidling, to demonſtrate that he is intreating her; and ſhe is looking back at him; his Aſpect fiery, his Eyes flaming, but to no purpoſe; for ſhe contrarily, tho' tired and ſweaty, is pale and wan, her Face dry, Eye-brows knit, Mouth raiſed in the middle with the Corners downwards like an Half-moon, to ſhew her Pain; ſhe lifts her

her extended Arms towards Heaven, quite exceeding the Poize of her Body; the Quiver at her Back is flying back, and the Arrows ſcattered along the Way; ſhe holds her unbent Bow in her chill'd left Hand. *Apollo*, in the Purſuit, has catch'd a Flap of her Garment as her Feet take Root; her Body is towards him, but her Face towards Heaven, ſtruggling with approaching Death. Her eager Lover (as yet inſenſible of this) thinking ſhe's now in his Power, hopes for Victory. But here I mean not to ſhew her ſtanding ſtill, but to run further by ſtriving to diſengage her rooted Feet and Toes, which ſhe imagines are only retarded by *Apollo*; wherefore ſhe flings her Head back, diſcovering her Fears by loud Shrieks; at which Moment her Metamorphoſis begins. It's not improper to ſhew a long and winding Way by which they come; and, in the Offskip, the Nymphs, by the white Marble-ſtone, looking after her; one of them ſhades her Eyes from the Sun with her Hand; others are wondering; others mutually embracing. Behind them are ſeen the Mounts *Cytheron* and *Helicon* rearing their Heads to the Clouds; and behind *Daphne*, between ſome Trees, is a Terme of *Mercury*, if then in Being, otherwiſe that of *Diana* her Miſtreſs. Her Dreſs is as before. *Apollo* and *Daphne*'s Courſe is againſt the Sun; ſhe is ſeen backwards, her right Leg forward, and the left, lifted high, ſeems to turn to the right to take that Way; he, contrarily ſomewhat ſtooping with his left Leg forward, and his right behind, juſt off the Ground, is turning to the left, tracing her Steps like an Hound courſing an Hare, which, ſtopping ſhort, takes a new Way.

Sequel of APOLLO *and* DAPHNE's *Story.*

Daphne, unable to run further, at laſt remains fixed to the Earth, often ſtriving to unroot her Feet, but in vain; a rough Bark now covers her Legs and half her Thighs, and a deadly Chill congeals her Blood; her fluttering Soul ſeems to be leaving her, ſighing for the laſt Time; ſhe ſtands on the left Side of the Point of Sight, on the fore Ground; the upper Part of her Body, Arms and Head are ſtill intire; her Quiver in Diſorder, recedes a little from the Point of Sight to the left; the under Part of her Body fronts the Light; her right Hip riſes; her Legs twining unite below, juſt under the Knees, into a ſingle Stem; her Breaſt ſtanding out is fronting; her Head turned to the left droops over her left Breaſt; her Eyes are half cloſed; her Mouth almoſt ſhut, diſcovering ſtill ſome faint Signs of Pain; her Cheeks are pale,

but

but her Lips violet; her Head is full of Branches, and ſo filled with Leaves ſprouting out on all ſides, that they ſhade the Face, and half her Boſom. Before her, a little to the left, a large Oak riſes, which ſhe embraces with her left Arm, againſt which her Head is leaning. Her Dreſs is as before. *Apollo*, now at the End of his Hopes, burſts into Lamentations, moaning her hard Fate, but chiefly his own hot Inclinations, the Cauſe of both; he ſtands on her right Side, with his right Leg on the ſecond Ground, his Foot hid by the Hollow of the Way, and his left Leg on the firſt Ground, with the Foot cloſe to the Stem; his Head a little backward, leaning to the right Side, and his Face towards Heaven; he extends his right Arm, with the Palm of the Hand outwards, as far as he can reach, feeling under her left Breaſt to ſee whether her Heart ſtill beat, or not; his right Hand is off from him quite open; the Flap of his Garment, looſe on the left Side, hangs down behind. On the right Side, from behind the Ground, a Water-god comes running with Wonder; above whom appears *Atropos*, or *Fate*, with her Diſtaff and Sciſſors; ſhe is ſeen from behind and fore-ſhortened, ſoaring high towards the right Side of the Picture. The Sky abounds with driving Clouds. The Mount *Parnaſſus* appears off on the right Side, as alſo the River running behind it towards the Point of Sight; on the Bank of which River ſome Beaſts are drinking. Halfway up the Mount is ſeen a ſmall round Temple of the Goddeſs *Themis*; before the Frontiſpiece of which, ſtand an Oak and a Linden-tree; and in the Lointain, almoſt on the Horizon, the Town and royal Caſtle of *Admetus*; the reſt is Field, in the middle of which a Shepherd is ſitting on the Graſs, and another ſtanding by him, who points at the Caſtle, at which the other is looking with Wonder; *Cupid* talking with *Atropos*, is flying along with her. Behind the Oak ſhould be ſeen a Part of the before-mentioned Terme.

The Concluſion of Apollo *and* Daphne's *Story.*

When *Apollo* had finiſhed his Prophecy, *Daphne* gave a Nod as a Token of her Aſſent to it; but while he is gazing at her Mouth, he ſees her no more; the Tree alone (on which her Bow and Quiver hang) muſt now be his Comfort; he ſighing and lamenting went to lean againſt the Oak, which was half withered, old and rent, his Elbow in one Hand, and his Face ſupported by the other; his Legs acroſs; in this Poſture he remains a while muſing and ſilent. The Water-nymphs are ſitting round about, one on her Urn reverſed; another

on

on the Ground near him; another is embracing *Daphne*'s unhappy Body, looking up at the Leaves, and ſeeming to addreſs her, who now is no more. Another, ſtanding by, is raiſing her Shoulders, dropping her folded Hands, and Head hanging. An old Shepherd is pulling *Apollo* by the Flap of his Coat, but he does not regard it. In fine, nothing is ſeen but univerſal Diſorder, Sorrow and Wonder; the Gods and People are flocking from all Parts to view this new Sort of Creature, to wit, *Dryades*, *Satyrs* and *Hunting-nymphs*, ſome with Reſpect, others with Amazement, others with Joy; the univerſal Mother *Earth* herſelf ſtands in Surprize. To conclude this Fable, I muſt add this Remark, as not foreign to *Apollo*'s Prophecy, That the Laurel in Times to come ſhould ſerve for a Token of Victory, and adorn the Brows of Conquerors inſtead of Oak-leaves, and that, in Memory of *Daphne*, thoſe ſhould be ſacred to him above all others.

Here, *Valour*, or *Hercules*, appears with his Lion's Skin and Club; to whom *Victory*, reſting againſt a Laurel-tree, is offering a Garland with one Hand, and pulling off a Branch with the other; in her Arms is her Trophy.

Memory ſits by the aforeſaid Tree, on an Eminence, recording, in a Book, the Actions of the Heroe; *Saturn* ſhews her *Hercules*. On the ſecond Ground, by a Moraſs, lies the Body of *Hydra*, with ſome Heads ſtruck off, and others burnt black.

CHAP. XIII. *Of Uſe and Abuſe in Painting.*

THIS noble Art having been the Eſteem of all Ages, as Writers teſtify, 'tis certain, that nothing ſo pleaſingly flatters the Eye, as a Picture viewed in it's full Luſtre; but in all Things there is *an Uſe and Abuſe*, and ſo it happens in Painting.

The *Uſe* lies in handling of noble and edifying Subjects; as fine Hiſtories, and Emblems moral and ſpiritual, in a virtuous and decent Manner; ſo as at once *to delight and inſtruct*. Thus the Art gains its Luſtre.

The *Abuſe* appears in treating obſcene and vicious Subjects; which diſquiet the Mind and put Modeſty to the Bluſh: He, who follows this Method, can never expect the Reward of Virtue (which, *Horace* ſays, is *an immortal Name*) but rather eternal Infamy. We ſhall conſider the Matter in both Reſpects.

When Hiſtorians treat an Hiſtory, they ſeldom paſs over any Circumſtance, tho' ever ſo indecent; nay, tho' it be intirely evil; Poets do the ſame in their Fictions, but in a worſe Degree; becauſe a flattering Tale eaſily ruffles, often miſleads the Mind of a Reader. In fine, it were to be wiſhed, that, when ſuch Liberties are taken, (which ſhould never be, without abſolute Neceſſity) naked Truth were either veiled, or caſt into Shade, in order to prevent unlawful Deſires.

But if a Diſcourſe can thus captivate the Heart, how much more muſt the Eye be attracted by a Painting? Since the Sight affects the Senſes in a greater Degree, eſpecially when the Subject is vicious: What Honour would a Maſter get by painting the good Man *Noah*, wallowing obſcenely in Liquor? And would it be a leſs Crime than *Cham*'s mocking him? He did it only to his Brothers; who, turning away their Faces, covered their Father with their Garments, in order to hide his Nakedneſs; whereas the Painter expoſes him to all the World. It's as indecent to ſhew *Potiphar*'s Wife, naked on the Bed, in an unſeemly Poſture, inticing *Joſeph*, tho' it was a private Fact, and not attended with the worſt Circumſtances. Nor is *Michael Angelo Buonaroti* more to be commended, in exhibiting his *Leda* ſtark naked, with the Swan between her Legs; a Circumſtance certainly that he might have omitted. Is it not to be lamented, that ſince there is ſuch a Fund of Matter for fine Deſigns, Virtues as well as Vices, whence we may draw good Morals, ſober Maſters will commit ſuch ſcandalous Faults, and execute them ſo barefaced and circumſtantially, that they want nothing but Smell? As *Horace* intimates,

Nam fruſtrà Vitium vitaveris illud,
Si te alio pravum detorſeris.

But, leaving this unlawful Subject, as unworthy of an Artiſt, let us proceed to ſhew the Tokens of a good Picture.

Writing printed is more intelligible, than the Scrawl of an indifferent Penman; and ſo 'tis with a Picture; *if the Story be well expreſt, and each Object anſwer its Character, with reſpect to the Story, Time and Occaſion, leaving naked or cloathing the Figures, which ought to be ſo*, ſuch an Ordonnance may be juſtly called a ſpeaking Picture: But 'tis otherwiſe with Paintings governed by Whim, and void of Likelihood; the former Picture explains itſelf at firſt View, and the latter is a dark Riddle, in need of unfolding.

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Is it not ſufficient to ſhew *Diana* with a Moon on her Head, *Venus* with her Star, and *Flora* with her Chaplet of Flowers; for we ſhould alſo ſhew their diſtinguiſhing Qualities and Characters, ſtill regarding their Head-ornaments, and when they muſt be deck'd, and when not. Doubtleſs in every Country, except among Savages, are to be found good Laws and Manners, and three principal Times for dreſſing, eſpecially among the Women, whoſe Attire Morning and Night is plain and looſe, but at Noon ſet out.

It's no Wonder, that among the Crowd of excellent Maſters, few make *true Decorum* a Maxim in their Works, ſince their Opinions are ſo various, and governed either by their Degree of Skill, or Inclination; one thinks, it lies in the Harmony or Conjunction of Lights and Shades; another, in the Compoſition of Colours, and thoſe altogether broken; a third, in chuſing the Colours as beautiful as poſſible; another, in great Force; another, in airy Reflections, *&c.* But, let them fancy what they pleaſe, none of theſe Parts will alone conſtitute a becoming Picture, how ſimple ſoever; much leſs a compleat Ordonnance of Figures, Landskip, Architecture, Flowers, Cattle, *&c.* For Inſtance, of what worth is a Compoſition of Figures, where all the Poſtures and Airs are alike? Of a Landskip, where, in the Boſcage, we ſee no Difference or Variety in the Bodies of Trees, Leafing or Colouring? In Architecture the ſame; but how decorous muſt a Cattle-piece be, when we ſee the Qualities of the Animals well expreſſed! ſome ſmooth, others rough, hairy or woolly. True Decorum then proceeds from a Conjunction of all the Particulars above-mentioned, and a great Force of Light, Shade and Reflexion, and an Harmony of Colours as well beautiful as broken, and the whole managed according to Rule, and agreeing with Nature.

If we will weigh theſe Things, we ſhall ſoon perceive that the Fault is often our own, and that 'tis in our Power to arrive at Perfection, if we want not Ambition to excel, and do not undertake Things above our Capacities. *Ultra vires nihil aggrediendum.*

Many excellent Maſters have miſtaken the Mark; *Ars longa, Vita brevis*, ſay many; but it is a poor Pretence for an Artiſt. If it be true, that you endeavour to gain this Decorum, *alter your particular Inclination as ſoon as poſſible*; be as careful in the leaſt as the greateſt Circumſtances, of your Picture; reaſon diligently with yourſelf at vacant Times; for tho' ſcarce any one is to be found alike skilful in all the Branches, yet 'tis not impoſſible to be ſo; in ſhort, if 'tis not in your Power to beſtow extraordinary Time to Advantage, be at

leaſt ſo prudent as not to bring any thing into your Compoſitions which you cannot juſtify.

CHAP. XIV. *Of particular Inclination for one Branch, whether Figures, Landskips, Buildings, Seas, Flowers, &c.*

DILIGENCE and a proper Talent, in Conjunction with Prudence, may gain Riches; ſudden Wealth is not ſo ſtable as that got by degrees; the former is the Effect of Deſire and Luck, the latter, of Prudence.

I think that Maſter reſolves beſt, who conſiders in the Courſe of his Study of any Branch.

1. Whether his Fortune and Well-being depend on one particular Perſon, or on the Body of the People.

2. Whether it be not more adviſable to accommodate himſelf to the Occaſions and Tempers of the People, than to confine himſelf to his particular Inclination.

Laſtly, How his Studies may be ſometimes enriched with Variety of new Matter.

He is, I ſay, a prudent Artiſt who, weighing theſe Premiſes betimes, as quickly puts them in Execution; eſpecially ſince the World is beſt pleaſed with Variety and Novelty, which ſpur them to Love, Inclination and Deſire: What can ſubſiſt without Variety? Is a Cook, who can dreſs but one Diſh, and one Way, to be compared with him who can do ſeveral?

We have many ſad Inſtances of excellent Maſters, who, thro' Obſtinacy, have drudged in Poverty and ſat down in Want, rather than go againſt their Cuſtom; if the Maſter painted Figures, he confined himſelf to He and She-ſaints; if Landskip, nothing but Wilderneſſes and Deſerts; if Flowers, nothing but Flower-pots; if Seas, nothing but Storms and Tempeſts; if Architecture, nothing but Grottos and Ruins: It's true, that 'tis more commendable to excel in one Branch than to be indifferent in many; but as true, that Variety of Food cauſes new Guſto: In ſhort, making a Virtue of Neceſſity, we are obliged to alter our Notions, and ſubmit them to Seaſons and Occaſions.

We ſhall now proceed to enquire and obſerve, what ready and conſtant Materials each Artiſt, in his Practice, has Occaſion for; and whether

ther thoſe be copious enough; and laſtly, what are proper to each Branch.

The general Fund conſiſts,

Firſt, In the Variety of Paſſions and Deſigns.

Secondly, In pleaſing new Matter, moving to Love; as the Proverb ſays: *Non ſufficit unus*; wherefore Variety and Novelty are neceſſary; but I mean not, that it ſhould appear in every Piece we do; but now and then, occaſionally, in order to pleaſe and retain the Curious.

Laſtly, It muſt be conſidered, whether there can be found ſuch a conſtant Flow of Novelty, as the particular Study of the Artiſt calls for, and wherein it conſiſts; ſome principal Inſtances of which, from whence may be deduced an Infinity, I ſhall here ſubjoin; as, for the *Figure-painter*, there are not only He and She-ſaints, but alſo Philoſophers, Prophets and Propheteſſes or Sybils, eminent Men and Women as well in Policy as Warfare, Monarchs, Law-givers, Stateſmen, and Eccleſiaſtics; the four Parts of the World; the five Senſes; and innumerable other remarkable Perſons and Objects: Judge then, whether there be not Matter enough for thoſe who would go greater Lengths than to ſpend Years, nay, their whole Lives, in ſingle Figures. In *Landskip* what a Field is there for Variety, beſides Wilderneſſes and Deſerts? as, delightful Lawns, beautiful Incloſures, Rivers and Caſcades, Rocks and Caves, Pyramids, Burying-places and Tombs, and Places of publick Exerciſe; Plantations of Trees, Country-houſes, Sports of Shepherds; Sacrifices and Bacchanalia; and all theſe varied by being made Fronting, in Profile or in Rear, ſometimes with an high, at others a low Horizon; ſometimes in Sun-ſhine, at others in Moon-light; to which add, Beaſts, Birds, *&c.* For *Sea-painters*, remarkable Accidents, as well ancient as modern, ſacred and prophane Stories, Fables and daily Occurrences: Some of them may be theſe; *Chriſt* walking on the Sea, and *Peter*, fiſhing in a Boat, is calling out to him; *Chriſt* aſleep in a Ship in a Storm, and awaked by the People; a Sea-coaſt with Ships riding at Anchor, and others, both Men of War and Merchant-men, under Sail; an Engagement between Merchant-men and Pyrates, *Turkiſh* and *Algerine* Rovers; Sea-ports, with trading Merchants; Releaſment of Slaves; Sea-triumphs; the *Venetian* Ceremony of marrying the Sea in the *Bucentaur*; a Sea-ſhore with *Helen* raviſhed by *Paris*; *Coronis* purſued on the Strand by *Neptune*; *Polyphemus* and *Galathea*; King *Ceyx* and *Alcyone*; *Ulyſſes* tied to the Maſt of his Ship on Account of the *Sirens* Song; *Æneas* flying with his Father *Anchiſes*; Pyracy; Unloading of Ships; Morning and Evening

Sun.

Sun-ſhine, and Moon-light; Calms, impending Storms, *&c.* But none of the Branches affords greater Variety than *Architecture*; as well inward as outward, beſides Ruins and innumerable By-works for Ornament, what an Abundance of beautiful Temples, Palaces, Frontiſpieces, Galleries, triumphal Arches, Colonades, Pleaſure-houſes of elegant Taſte and Colour, ſpring from *the Five Orders?* Alſo Termes, Niches with Figures, Balluſtrades adorned with Lyons and Lyoneſſes, Sphinxes and other Ornaments of Porphyry, Free-ſtone, Copper gilt, and other ornamental Stone; to which add, the great Diverſity ariſing from the Ornaments of Gold, Silver and Marble, Baſs-reliefs, Paintings, Hangings, Alcoves, Pavillions, Cabinets; in fine, nothing can be imagined, that the Painter of Architecture cannot make his own: And the proper Deſigns in Painting may be, *Solomon* praying for Wiſdom; the Queen of *Sheba* with *Solomon*; the Nuptials of *Joſeph and Mary*; *Chriſt* among the *Phariſees*; *Mark Anthony and Cleopatra*; the Murther of *Julius Cæſar*; *Solon* with *Græſus*; the Goddeſs *Veſta* appearing before the Entrance of the *Pantheon*, to curb the inſolent Attempt of the People to violate her; *Herſe* and other Virgins going to the Temple of *Flora*, and *Mercury*, in love, hovering follows her; *Mercury* and *Herſe* in her Bed-chamber, *&c.* Other inward and outward Decorations may be Sacrifices in Temples, Court-ſtories, and Occurrences in Palaces, Halls and Apartments (ſome of which we have elſewhere ſhewn) beſides Conſults, grand Entertainments, Plays, Viſits, Witchcraft, Ghoſts, delightful Appearances, *&c.* As to the *Flower-painter*, what can be more pleaſant and agreeable than Flowers in their great Variety, beautiful Air and Colour? A Sight which never tires, tho' but in Painting: I confine them not to a ſingle Flower-pot; for they may be variouſly diſpoſed; wreathed as Garlands; or made into Feſtoons and Groups; or looſe in Baskets; ſometimes intermixed with Grapes, Apricocks, Peaches, Cherries, Grains of Paradiſe, *&c.* according to the Seaſons; which may be expreſt by Buſts of Copper and all Sorts of Marble, and by Baſs-reliefs; beſides the five Senſes: Add, for Variety, notable Leafing, as Laurel, Cypreſs, Oak; and ſometimes to the Fruit, Corn, Turnips, Carrots, Pumkins, Melons, Walnuts, Figs, *&c.* Proper Deſigns for this Branch may be theſe; for the Spring, *Venus* and *Adonis* in Courtſhip, ſet off with Children and Flowers; for the Summer, *Pomona and Flora*, with Flowers and Fruit; for Autumn, *Pomona and Vertumnus*, in a Summer-houſe.

I think it needleſs to deſcend lower, ſince there is no Subject, how mean ſoever, which cannot be ſufficiently enriched with ſomething new.

But

But perhaps a Landskip-painter may ſay, —— I underſtand nothing ~~but my own Branch; Birds or Beaſts I never ſtudied: Another may ſay,~~ —— Still Life is my Practice, Land-skip, Figures or Cattle I never touched. A poor Excuſe! Since for many Infirmities Help may be found; as for ſhort Sight, Spectacles; for Lameneſs, Crutches; for Deafneſs, an Ear-pipe, and ſo forth; borrowing from fine Paintings, and from Prints and Drawings (theſe latter are always to be had) is in ſuch Caſe no Reproach; Moreover we may, without Hurt to our Honour, imploy a *skilful Hand*, if he conforms to the Subject and Senſe we are handling.

It's remarkable that Pieces painted by two Maſters, ſeldom or never anſwer the Intention of the Compoſer, the Diſtinction appearing either in Force, Handling or Colour; but this is no Wonder, when each of them follows his own Guſto and Manner, without any Regard to the other, as if the Aſſiſtant's Share in the Work were as great as that of his Employer. When a General finds himſelf too weak for an Enterprize, he calls in ſome body to aſſiſt him, but not to command; ſo we Painters, when we need an Aſſiſtant, intend not to ſhew what he can do for his own Credit, but that he ſhould work in Conformity to the Compoſer's Direction and Purpoſe.

But we ſhall conſider an Aſſiſtant's Qualifications, and how he ought to accommodate himſelf: He ſhould be skilful in *Perſpective, Colouring and Penciling*; by *Perſpective*, to give more or leſs Force, with regard to the Compoſer's Manner; by *Colouring*, that his be more or leſs beautiful; and that in *Penciling*, his be agreeable with the other's. If the Piece be tenderly and naturally handled, the By-works muſt alſo be kept tender and well finiſhed: If the Piece have a light and bold Manner, the By-works muſt have the ſame; ſo that the whole Work, getting thereby a general Decorum, ſeems to be *all of one Hand*. This is ſo neceſſary a Conduct in an Aſſiſtant, that his Service cannot otherwiſe be ſaid to be of any Uſe to us; nay, granting him to be a greater Maſter in Fame than his Employer, he ought to take Care that his Work do not predominate, a Fault which would diſſerve them both; and when this Fault is heightened by Ignorance or Malice, the Majeſty and Elegance of a fine Compoſition is loſt, and the Work ſubjected to the Scoff of the Curious, as I have divers Times experimented.

CHAP.

CHAP. XV. *Of the four Sorts of Tables, or Ordonnances; and what they are.*

I HAVE been long in Suſpence whether I might, without being taxed with Preſumption, offer to publick View my Reveries about the general Tables or Ordonnances which ſpring from refined Judgment, and are of important Uſe to *curious Artiſts and Poets*, as well to exerciſe their Pens as Pencils: But at laſt preſuming, that the Product of my weak Abilities would not give Offence, I purſued my Intentions, imperfect as they are, I ſhall be at leaſt pleaſed, if my Endeavours give a Handle for better Inquiries.

It's agreed, that a Table or Ordonnance is a Repreſentation of ſome Fact, either with the Pen or Pencil. A Poem is a ſhort and plain Account of the moſt material Circumſtances; ſhewing the true Cauſe from whence the Fact proceeds.

Three Qualities are neceſſary to a good Poet. 1. An exact Acquaintance with Hiſtory, and the beſt Authors. 1. Good Knowledge in Antiquities. Laſtly, an eaſy and delicate Poeſy; to which add, an agreeable Stile, by which, after having weighed what Materials and Paſſions are proper, he diſpoſes every thing in a conſecutive Order, and the moſt perſpicuous Manner.

Grace is as neceſſary in Poeſy as Harmony of Colours in a Painting; but tho' all the aforeſaid beautiful Qualities be well obſerved, yet they cannot produce a perfect Ordonnance without the Aid of the Rules of Painting: For a fine Hiſtory of great Perſonages, accompanied with elegant By-ornaments, in a delightful Country, unartfully diſpoſed, is ſo far from Perfection, that it cannot have the utmoſt Grace, tho' it were the Life itſelf. Much may be ſaid for a Subject well treated; but more for an Ordonnance of a skilful Maſter, painted according to the Laws of Art, which make even Crookedneſs ſeem ſtrait.

I ſhall now treat of the Nature, Force and Quality of Tables or Ordonnances (as neceſſary for Landskip as Hiſtory-painters) and therein conſider

1. Their Kinds. 2. Their Names. 3. Which of them have double Uſes, and which have ſingle.

I ſuppoſe four Kinds, *viz. Hiſtorical, Poetic, Moral and Hieroglyphic*; the firſt is a ſimple and true Fact. The ſecond, a double Ficti-

on-,

on, exhibiting fabulous Stories, or a Mixture of Deities and Mortals: The third has a threefold Moral; teaching our Duty to God, our Neighbour and ourſelves: And the laſt is fourfold, as couching, under a ſhort and myſterious Senſe, the three before going; handling Virtue and Vice for the Benefit of Soul and Body, and ſhewing the Happineſs and Immortality of the one, and the Corruption of the other.

In *Hiſtory*, the Poet or Painter, ought intirely to confine himſelf to *Truth*, without Addition or Abatement; his Ornaments, tho' borrowed from Poeſy, muſt be ſo reſtrained, that nothing, ſerving for Illuſtration, create Improbability; for Inſtance, not to repreſent Day-break by the poetic Figure of *Aurora*; or the Night, by *Diana*; or the Sea, by *Neptune*; which is needleſs, and an Error, becauſe thoſe Things can be naturally expreſſed by Colours; as Day-break, by its Appearance, of Yellow, Red and Blue, or by the Sun-rays appearing on the Horizon; the Night, by it's Darkneſs, and by the Moon and Stars; the Sea by its Waves and Billows, Rocks, Monſters and Shells on the Shore; alſo the *Nile*, by it's Crocodiles, *&c.* or any Thing proper to the Sea or Rivers.

The *Poetic* Tables differ from the hiſtorical in this; that, inſtead of true Story, they conſider *Fictions only*, intermixing Deities with Mortals, as we have ſaid; and thereby ſignifying nothing elſe, but the Courſe of the World thro' the four Elements, as Air, Earth, Fire and Water; and tho' hiſtorically handled, yet each is a ſimple Figure, having a myſtic Meaning, either in *Name or Shape*, and often in *both*; as *Scylla*, *Atlas*, *Leda*, *Cyclops*, and many others: And thus the Fable, being both philoſophic and moral, in one and the ſame Manner preſcribes Virtue and decries Vice; as we gather from *Ovid*, *Virgil*, and others. It is neceſſary therefore, in deſigning ſuch an Ordonnance, to *keep intirely to the Fable*, as before is ſaid, without any Addition of hieroglyphic Figures, as Temperance, Prudence, Anger, Jealouſy, *&c.* which are ſo improper here, as hereafter ſhall be ſhewn, that they deſtroy the very Intent of it; for there are others, which (tho' in a different Manner) will expreſs the ſame Paſſions; as *Cupid*, inſtead of *Love*; *Pallas*, inſtead of *Wiſdom*, and many others; as we collect from the Poets.

The *Moral* Ordonnances are *true Facts, or Hiſtories*, propoſed only for Edification or Inſtruction; exhibiting either the gallant Acts, or Crimes, of human Nature; and theſe explained by ſome additional emblematic Figures, which expreſs the Paſſions by which they were moved, or miſled; for Inſtance, with *Alexander* we may place Ambition; next

Marcus Aurelius, Humanity; next *Auguſtus*, Piety; next *Scipio Africanus*, his Moderation, in reſtoring the young captive Bride to her Spouſe, and many others, as *Horace* in his Emblems artfully exhibits. In this Sort of Ordonnances we are no ways confined to Time, the Sun's Place, or the Quality of the Country; for we may intermix Summer with Winter, even all the Elements may appear; the Subject may be in the Front of the Picture in *Africa*; and in the Offskip, at *Rome*, or elſewhere; even in Hell itſelf another Scene may be acting; ſo great a Latitude has a Moraliſt: But he muſt take Care to avoid Superfluity, and Things improper to the main Action, which, as in Plays, ſpoil the Beauty of the Repreſentation.

The *Hieroglyphic* Ordonnances are quite different from the three former in their Nature and Quality, having no other Affinity with them than an Intention to *exalt Virtue, and debaſe Vice*, by the Rewards of the one and the Puniſhment of the other: They are as well Chriſtian as Heathen; the Chriſtian affect the Soul, and the Heathen the Body: The former demonſtrate the Immortality of the Soul, and the latter ſhew the Viciſſitude and Vanity of the World. Theſe Tables conſiſt in aſſembling ſeveral emblematic Figures of different Paſſions, which all together are to expreſs a ſingle Meaning; as Piety, Peace, War, Love, *&c.* And ſuch Tables are called Emblems, by their Application and emblematic Uſe, and by being made up of [redacted] Objects which have their proper Meaning and Relation, or elſe Derivatives from them; as the Palm-tree, Laurel, Myrtle, Cypreſs, or the Sun, Moon, and Stars, or an Hour-glaſs, a Dart, Flame, *&c.* Which ſignify any Power, Virtue or extraordinary Effect. Theſe Tables, like the preceding, admit not of the leaſt Superfluity to obſcure their Significations; becauſe, having neither Hiſtory nor Fable to build on, they conſiſt only of a ſingle Paſſion, proceeding from the Subject (which may be at our own Choice) explained and made intelligible by the other emblematic Figures, which muſt not be improperly introduced, leſt the Senſe of the whole Scene be altered: But here we muſt obſerve to make a Diſtinction between *Heathen* and *Chriſtian* Repreſentations; the *Heathen* admit of *Venus, Cupid* or *Anteros*, for Love; the Chriſtian ſhews Charity, or a Woman with Children about her, and a Flame on her Head; the former has *Hercules*, for Fortitude, and the latter St. *Michael*; the one takes *Jupiter* with his Thunder, and the other, Juſtice; the former expreſſes Piety by a Woman with an Oblation-bowl in her Hand, and near her an Altar with a Crane, and the latter chuſes a Croſs inſtead of the Bowl: But all this is uncertain, and not confined to Time or Climate.

Being

Being well apprized of theſe Things, we obtain the beſt and ſureſt Method for deſigning any kinds of Tables, or Ordonnances, how abſtruſe ſoever; nay, be your Deſign ever ſo ſingle, it will always afford plentiful Matter to furniſh out and enrich a large and capital Compoſition; as I ſhall ſhew in the following Table, tho' but in part, as leaving out the City of *Athens* in the Offskip, a River with Swans, Fate in the Air, or *Mercury* flying along with *Atropos*, *&c.* We read of the *Greek* Philoſopher *Æſchylus*, that, as he ſat meditating in the Field, he was killed by a Tortoiſe dropp'd by an Eagle on his bald Pate; which mournful Accident I handle thus. A little to the left from the Point of Sight, I place the unfortunate old Man, on a ſmall Eminence, with a Pen in his Hand, and a Book in his Lap; he is fallen on his right Thigh (which is foreſhortened) with his Legs acroſs, and one of them extended to the left, his upper Parts bending, and inclining ſomewhat to the right; his Head is in Profile and downwards; he flings his right Hand ſideways from him, the Pen almoſt touching the Ground, and his left is open over his Head; the Tortoiſe falls, ſomewhat ſloping, headforemoſt along by his left Ear; his Book is tumbling out of his Lap to the left; over his Head, a little more to the left (where his Garment is under him) hovers the Eagle, looking downwards; at the Corner of a Stone, (ſix Inches high, and covered with a Part of the aforeſaid Garment) running towards the Point of Sight, is an Inkhorn, and ſome rolled Papers, and his Cap. This is the Subſtance of the Compoſition: In the Offskip, where the Ground to the right lies low, I ſhew a Pyramid, and near it a Shepherdeſs ſitting by a young Shepherd, who is ſtanding, and offers her a Bowl of Water, or Milk; up and down are Cattle grazing, and nearer (behind the fore Ground) it would not be amiſs to ſhew another Man, who paſſing by, and hearing the Philoſopher's Cry, does, in Surprize, look back at him, ſwaying the upper Part of his Body (which is almoſt naked to the Waſte) to the left. The Philoſopher is plainly dreſt in a long Veſtment, and a Flappet of his upper Garment, whereon he ſat, comes under his right Thigh; the Veſtment is dark Violet, and the Garment light Fillemot; the Stone, whereon the Garment lies, is blueiſh; the Ground Graſs-green; the Paſſenger, behind the fore Ground, is in Shade, except his Head, and part of his Shoulders; and is dreſt in a reddiſh Skin, a Cap on his Head, and a Stick over his Shoulder, whereon hang a Pair of Slippers; the Shepherd and Shepherdeſs, in the Shade of the Pyramid, receive very light Reflexions, the whole Proſpect being exhibited in Sun-ſhine. The Landskip and Offskip I leave to the Choice of thoſe who like

the Compoſition. It's ſaid, that this Philoſopher was ſo fearful of his bald Pate, that he thought himſelf ſecure no where but in the Field, in the open Air; wherefore I do not introduce near him either Houſe, Tree or any thing elſe that could hurt him. But thus it happens, in the midſt of his Security, he meets his Death: *Mors inevitabile Fatum!*

Some perhaps may ask, why I've choſen but a ſingle Figure for the Subject of this Ordonnance; my Reaſon is, to ſhew thoſe who are skill'd in Landskip a Method of giving their By-ornaments greater Luſtre, and Excellence; thoſe, I mean, who are ſo rich in Invention of inanimate Objects, that they are content with one Figure, and at moſt two, and thoſe perhaps of little Significancy; tho' it muſt be granted, that the Name of an excellent, wiſe and celebrated Perſon, repreſented in an artful Landskip, gives the Work a Luſtre, and the Maſter Reputation; for a skilful Landskip-painter certainly deſerves Honour, but double when he ſhews that he alſo underſtands Hiſtory and Poetry.

Many Landskip-painters (not excepting ſome famous *Italians*) chuſe commonly low, mean and poor Subjects, and By-ornaments; for my part, I generally leſſen my Landskip, to give room for Embelliſhment. In fine, if we cannot be alike perfect in all things, we may at leaſt, thro' Perſeverance, go great Lengths; for

Gutta cavat lapidem, non vi ſed ſæpe cadendo.

That is,

By conſtant Drops the Stone is hollow'd thro',
Which greater ſingle Force could never do.

The aforeſaid Ordonnance is very fine for a Landskip; and the rather as it handles an uncommon Story, attended with few Circumſtances; for the whole is but a ſingle Figure, tho' the Scene, as being a beautiful open Field, would eaſily admit of three or four. Conſider then, excellent Profeſſors of this Branch, what I have laid down; the Trouble will be but ſmall, and 'tis in your Power to make it eaſy to you: *Qui cupit, capit omnia.*

CHAP.

CHAP. XVI. *Of the Uſes of* OVID's *Metamorphoſis; and what is further neceſſary to the ſketching and executing a Table or Ordonnance.*

EXPERIENCE tells us, that Truth loſes by Repetition, and that he who eaſily believes, is as eaſily deceived: But the Maſter, who makes it his Buſineſs to build on the moſt certain and infallible Means, in order to obtain his End, bids faireſt for Excellence. What poor Work is it, after having ſeen a well-ordered Deſign of another Maſter, adorned with elegant By-works, and fine Colouring, to be a ſlaviſh Imitator of it, by introducing neither more nor leſs Figures, nor other Draperies and Colours? What Reputation is got by it, were it ever ſo well executed; nay, if differently diſpoſed and incomparably painted? It's certain, that *ſomething more* is neceſſary before we undertake a Subject. A prudent General will not rely on the Report of one Spy; nor ſpare either Men, Money or Pains to get right Intelligence of the Enemies Deſigns; a good Painter ſhould do the ſame, in order to excel; which to do, the following Obſervations are highly neceſſary.

1. We muſt know how the Story, we pitch on, is deſcribed by the Author; and conſider, whether we agree in every Circumſtance with his Opinion.

2. We muſt conſult the Comments of the beſt Writers on that Subject, in order to get the true Meaning of the Story.

3. We muſt weigh the ſuiting and Application of the Draperies, and their proper Colours and By-ornaments.

4. How the four Elements, the four Complexions, and the four Hours of the Day, with their Form, Ornaments and Colours ought to be repreſented.

Thus we may obtain Truth, and the Maſter will make it appear whether he has gone to the Bottom of Things.

Few Painters excel in Hiſtory, eſpecially Fables, for want of Inclination to enquire thoroughly into their Subject; Reading, they think, is troubleſome and needleſs, ſince *Ovid*'s Fables are now in every body's Hands, copiouſly handled, with three or four Lines of Explanation under them, by which they know, whether 'tis *Venus* and *Adonis*, *Vertumnus* and *Pomona*, *Zephyrus* and *Flora*, &c. *Is not that ſufficient*, ſay they? *And do'nt I ſee, that the one is naked, and the other dreſt*;

this

this a Man, that a Woman; this has a Dog, that, a Basket of Fruit; and the other, a Flower-pot; why then ſhould not theſe be my Patterns, ſince they come fro n ſuch great Maſters? I readily grant, that Books of Prints are of great Uſe to Painters; but to uſe them in this Manner is a willing Slavery, unleſs we cannot read.

In my Youth I was ſo converſant with even the leaſt of *Ovid*'s Fables, that on hearing but the Name of one of them, I could repeat the whole Circumſtances of the Story; but their Meanings and Uſes (which ſhall be our preſent Inquiry) my Father had never told me; 'till long after, led by Curioſity, I re-conſidered them; and with the Aſſiſtance of my Brother *James* (who was Maſter of the *Greek*) was led into ſome of the myſterious Meanings which they contained.

Many have a ſuperficial Knowledge of *Ovid*'s Fables, but few underſtand the Drifts of them; what they gather is moſtly from Prints, nothing from the Text; wherefore we ſhall now explain ourſelves in two Examples of the *Sun* and *Moon*; attended with all the neceſſary Circumſtances and Obſervations which we have before inſiſted on; and firſt, in

The Fable of Apollo *and* Hyacinthus.

Ovid relates, that *Apollo* was in love with this Youth for his extraordinary Shape and Beauty; and that, as they were playing at Coits together, the Youth was unhappily ſtruck with one of them, which occaſioned his immediate Death.

The Comment ſays, that this Youth being alſo beloved by *Zephyrus*, he offered to make him the chief Ruler of the moſt agreeable Spring-flowers; but he, rejecting the Offer, kept cloſe to the Converſation of *Latona*'s Son; in Return for which, *Apollo* promiſed to teach him all the virtuous Exerciſes, which became his Condition and Liking, ſuch as ſhooting with a Bow; the Gift of Prophecy; touching the Lyre and ſinging, but principally wreſtling; with a Priviledge that, ſitting on a Swan, he might behold all the Places wherein *Apollo* was moſt beloved and worſhipped. The *Weſt-wind* having made fruitleſs Efforts to gain the Youth's Eſteem, at length, thro' Rage, gave into Deſpair, and plotted Means to be revenged of his Rival; wherefore, taking his Opportunity, as *Apollo* and the Youth were at Coits, he ſecretly blew a Coit ſo violently at *Hyacinthus*'s Head, that he died on the Spot: *Apollo* being extreamly grieved thereat, the *Earth*, in Compaſſion, turned

turned the young Prince's Blood into a Flower, in order at leaſt to make his Name, if not his Perſon, immortal.

The Table, or Ordonnance.

Hyacinthus, in his Bloom, is on the fore Ground to the left, and falling backwards, his Back moſt viſible, his Belly raiſed, and his right Leg flung up, and ſomewhat bent, the left Leg ſtretched off from the Ground; contrarily lifting up his right Arm, with the Hand open, and Fingers ſpread; his left Elbow drawn back, and the outſide of the Hand againſt his right Cheek; his Face, trickling with Blood, is in Profile, and his Head flung back; his Hair is bright, ſhort and curled; a Chaplet of Flowers falls from his Head by his right Shoulder, which, with half his Back, is bare; and lower, his Veſtment is girt about his Body. *Apollo* appears 20 or 30 Paces behind him, to the right of the Point of Sight, ſtepping back, in great Concern; he is ſeen in Front, ſtooping, his Breaſt ſways from the Light, his under Parts contraſting it, and his Shoulders ſhrunk; his Mouth is open, his left Hand from him, and cloſe ſhut; his right Arm acroſs his body, and the Hand up at his left Ear; his left Leg ſtiffly flung out; his right Leg quite bent, the Foot hindward, ſupporting his Body; he is naked, and his Hair light, yellowiſh, and long, flying above his Shoulders; he is crowned with Laurel. *Zephyrus*, (or the Weſt-wind) whoſe Rage was the Cauſe of the ſorrowful Accident, we repreſent winged, and flying from the Youth towards the Wood on the left Side of the Picture; his right Foot is upwards, and his upper Parts ſway to the left: Part of his Head and Back are covered with Shoots and Leaves of Trees: On the left Side of the Piece forward is ſeen *Envy*, in Shade, peeping out of the Boughs, and laughing: Behind *Apollo*, we introduce a Piece of Stone-work, extending almoſt from the Point of Sight, to the Extremity of the Picture, and therein, two large, circular Openings, overgrown with Moſs and wild Shrubs; near him is a large Tree, and by it a Laurel, whereon hangs his Garment, and below, on the Ground againſt the Body, his Lyre. The Ground of the Picture opens a large Plain, bounded to the left with a Wood running up to the Point of Sight, juſt by the aforeſaid large Tree, where the River *Eurotas* is gliding from left to right. On the right Side of the Piece forwards, we place a large Sphinx on a broad Pedeſtal, whereon lies *Hyacinthus*'s Garment, and againſt it a Javelin, and on the Ground a Bow and Arrows, an Haſel-wand, muſical Inſtruments, and muſical and other Books.

The

The Coit flung at the Youth is ſeen rebounding 6 Inches from the Ground to the right. Behind the Sphinx ſtand an Olive and Cypreſs-tree: The aforeſaid Stone-work is browniſh Grey, inclining to Violet. *Apollo*'s Garment on the Tree is Purple, embroidered with Gold: The Lyre Ivory: The Sphinx (whoſe fore Parts only are ſeen) is in Profile, and of white Marble: The Youth's Veſtment is White, ſtriped with Gold, and his Garment, on the Sphinx's Back, a beautiful dark Violet. The whole Ordonnance ſhews a bright and clear Sky; the Light comes from the right; and the Point of Sight is in the middle.

Explanation of the Fable.

Hyacinthus, who, according to the Poets, was metamorphoſed by *Apollo* into a Flower of that Name, is a true Emblem of Wiſdom; for *Apollo* preſiding over the Muſes and Learning, *Hyacinthus* is repreſented to us as a Youth beloved by him for his Beauty, having his natural Faculties as yet uncorrupted, as being a Child without Judgment or Diſcretion, *yet beautiful*; exalting his Mind, in order to contemplate himſelf. Whence we learn, that when the Senſes forſake the Follies of Youth, they bring forth the Flower of Wiſdom, adorned with Virtue, whoſe Immortality is, by Writers, ſacred to all Ages.

Further Notes.

[*The Uſe of the Bow.*] *Latona* had two Children by *Jupiter*, *Apollo* and *Diana*, both expert Archers.

[*The Gift of Prophecy.*] *Apollo* was eſteemed the God of Prophecy and Oracles, on account of the *Delphic* Oracle, to which, People from all Parts reſorted, in order to know Things paſt, preſent, and to come.

[*The Art of Singing.*] *Apollo* is, from higheſt Antiquity accounted the chief Muſician, in ſinging as well as on ſtringed Inſtruments.

[*Principally Wreſtling.*] This Word has divers Alluſions; but in general implies any bodily Exerciſe anciently practiſed in the *Grecian* Games, as, playing at Coits, Leaping, Dancing, Fighting with the Fiſts, Wreſtling, *&c.*

[*Sitting on a Swan he ſhould behold*, &c.] The Ancients have, not without Reaſon, conſecrated the Swan to *Apollo*. 1. Becauſe he *(being the Sun)* gives all Things Life, according to the Saying of the Philoſopher, —— *The Sun and the Man bring forth the Man.* —— 2. By the Swans and

and their eaſy Deaths are chiefly denoted virtuous Men, who part with their Lives chearfully in order to meet Immortality.

Animadverſion on the foregoing Picture, with reſpect to the Painter's Ordonnance.

That the agreeable Youth is of noble Extraction, his fine Mien and Purple Garment ſhew.

His Wiſdom and Knowledge appear by the Sphinx, with the Inſtruments lying by it.

The Chaplet of Flowers ſhews his amiable Qualities.

The Garment, he wears on this Occaſion, points out his Virtue and Modeſty.

The Cypreſs, near the Olive-tree, gives us to underſtand, that all ſublunary and ſenſual Pleaſures, how pompous ſoever, end in Miſery.

Having done with the *Sun*, we ſhall proceed to handle the *Moon* in the ſame Manner.

The Poets differ in their Relations of this Fable of *Diana and Endymion*, but moſtly agree in the Explanation of it, as I ſhall now ſhew: They ſay, that the *Moon, (Diana)* falling in love with the Shepherd *Endymion*, flung him into an everlaſting Sleep, on a Mount in *Caria*, named *Latonia*, that ſhe might kiſs him at pleaſure; but others report otherwiſe. *Pauſanias* intimates, that they went further than kiſſing, and that *Endymion* begot 50 Daughters on the Moon. Others affirm, that ſhe yielded to his Pleaſure, on Condition he made her a Preſent of ſome white Sheep: Tho' all be fabulous, yet it carries ſome Probability; for *Pauſanias* concludes, that *Endymion* was the firſt who obſerved the Phaſes and Courſe of the Moon. *Pliny* alſo teſtifies, that *Endymion* firſt obſerved the Motions of the Moon, and learned her Nature and Qualities; which gave Riſe to the Fable, that ſhe fell in love with him. *Alexander Aphrodiſius* likewiſe writes, in his Emblems, that *Endymion* had great Skill in Aſtronomy, and, becauſe he ſlept by Day, to fit himſelf for Night-obſervations, it was feigned, that he had carnal Knowledge of her, and alſo a wonderful Dream, by which, being a Philoſopher, he got that Knowledge: Others ſay, that he was a poor Shepherd, (as *Seneca*, in his Tragedy of *Hyppolitus)* tho' a King's Son, and that he dwelt on Mountains and in ſolitary Places, the better to obſerve the Moon's Motions. The learned *F. Galtruchius* thus has it, —— The Fable, ſays he, teſtifies, that *Diana* fell in love with the

Shepherd *Endymion*, who, for too great Familiarity with *Juno*, was by *Jupiter* condemned to eternal Sleep; but ſhe hid him in a Mount, in order to ſcreen him from her Conſort's Wrath. The Truth is, that *Endymion* obſerved nicely the Moon's Motions; and therefore uſed to paſs whole Nights in ſolitary Places in the Contemplation of her; which Circumſtance gave Riſe to the Fable. Let this ſuffice for the Story, the Parts and Ordonnances whereof follow.

Table, or Ordonnance, of DIANA *and* ENDYMION.

Æthlius

Endymion, Son of [redacted], King of *Elis*, a beautiful and well-ſhaped Youth, is lying aſleep on his upper Garment, on a near Mount, on the right Side of the Picture; under his Arm is a *Jacob*'s Staff, a Crook near him, and at his Feet a large Celeſtial Sphere, and ſome Books and Papers, whereon appear Characters and Diagrams. He is in Profile, his upper Parts ſomewhat raiſed, and he leans, with his left Ear a little forward, on his left Hand; his right Leg is extended, and the left lifted up; he is all in the Shade of the Trees, except his right Leg and half that Thigh, and receives ſtrong Reflexions from the Moon. *Diana*, a little off, (not in her Hunting Habit, or ſitting by him and kiſſing him, with the half Moon on her Head, as uſually repreſented) naked deſcends from the Clouds, with a full Moon behind her as big as herſelf, and ſurrounded with Stars, with the Attendance of *Love*, (or *Cupid*) ſhe is in a fronting Poſition, bending a little forward, with her left Knee on a low Cloud; her Arms wide open, as if about to embrace the Youth; and in her left Hand is a * *Siſtrum*; her Aſpect is beautiful and gay, and full of Deſire, being lighted by a Sun-ſet as well as *Cupid*, who is deſcending with her on her right Side, with his Face towards her, and holding, in his right Hand behind him, his Bow downwards, and in his left, (which comes forwards) an Arrow, with which he points at the ſleeping Youth; he flies ſomewhat obliquely, with his upper Parts from her, with his Legs ſeen hindward thro' the Cloud. A Boy, ſtanding on *Endymion*'s right Side, looks to the left at the Goddeſs; his left Elbow drawn back, and a Finger on his Mouth, and with his right Hand lifting up the Boughs hanging at the Youth's Head; when another behind *Diana*, a little to the left Side, is pulling off her Garment, a Flap whereof twines about her right Thigh,

* *Siſtrum* is a muſical Inſtrument, generally repreſented in the Hand of *Iſis*; as we ſee in Medals and other Antiquities.

Thigh, which is ſomewhat foreſhortened. Below this Child, on the left Side, where the Mount declines, ſit two other Children joining and blowing their Torches; and behind them appears the Offskip, being a Valley with a low Horizon. The Sphere, Books and Papers lying to the left at *Endymion*'s Feet, are (with a ſmall Part of the Mount which comes forwards) in the Light; the Youth's Garment (of which a Part covers his Privities) is Purple; that of the Goddeſs, Sky-colour. The Sun is low, proceeding from the right.

Explanation of the Fable.

By *Endymion* we may underſtand a virtuous Mind, which the heavenly Spirits endeavour to careſs and kiſs through Violence of Affection.

The *high Mount* implies, that when the Soul aſcends to Heaven, the Body is ſeized with heavy Sleep or Death; for ſince the Body hinders a perfect Union with God, it follows, that as ſoon as the Soul has diſengaged itſelf, it goes eaſily and quietly to Heaven.

Diana, by her Increaſe and Decreaſe, repreſents the Changeableneſs of Things; for the *Greek* Poets aſſerted, that *Jupiter*, ſeeing *Diana* go naked and indecently for a Virgin, charged *Mercury* to make her a Garment, and that, tho' he made her ſeveral, yet none would fit, becauſe her Shape was always changing; wherefore her Figure is a natural Emblem of Increaſe and Decreaſe, and of the Mutability of worldly Things. This Figure has alſo other neceſſary Uſes, with reſpect to human Life; as St. *Ambroſe* intimates, who, from the Example of the Moon, (whoſe Light is variable, always increaſing or decreaſing) teaches, that nothing in the World is ſtable, but all Things ſubject to Decay.

The *Siſtrum in* Diana's *Hand* (the Uſe of which lies in the Motion) alſo denotes the Viciſſitude of worldly Things, and their continual Deſtruction and Renovation. Others think, that the *Siſtrum* ſignifies, the Sound, which the Moon cauſes in the Courſe of the Heavens.

In ſuch a Manner as this, ſhould all Hiſtories, Fables and Fictions be examined, if the Artiſt aim at Reputation. I think, I have given the Curious Satisfaction enough in two Examples; for ſhould I go further, the Subject would not only be tireſome, but ſwell as big as the whole Work; wherefore, for Variety, we ſhall paſs to

CHAP. XVII. *Rules for the Management of ſmall Figures in a large Compaſs; and the contrary.*

THERE's a great Difference between the Ingenuity of a good Painter, and that of a mere Deſigner, with reſpect to Ordonnance; the former proceeds by the eſtabliſhed Rules of Art, the latter only aims at what is Deſigner-like; the one is Maſter of Principles and Rules, the other is ignorant of both; the Deſigner conſiders only what relates to *Relief* (being a Stranger to the Natures and Effects of Stuffs, Colours and Tints) and therefore he muſt find all Things by means of Lights and Shades only: But a Painter has more Liberty and Advantage; becauſe he can, beſides the Shades, effect every thing by his Colours and Tints. But the Difference is further viſible from the Sets of Prints daily publiſhed, whether in Landskip, Perſpective-Views, Architecture, *&c.* or antient or modern Story; in all which, the Deſigner generally travels the old Road of Compoſitions, and the Etcher or Engraver as cloſely follows him; but when a good Painter handles them, all the Parts will be improved and become more excellent, as well the Invention, Diſpoſition and Harmony, as even the Motions; by which Means, a Perſon of ſmall Abilities cannot but be better pleaſed, and often, for the ſake of one or two fine Prints, buy a whole Set; as in *Oudaen*'s Book of the *Roman* Might, in which, one Plate, engrav'd by *Abraham Bloteling*, does, by it's Neatneſs and Elegance, eclipſe all the reſt; and this is the more remarkable, becauſe in his Medals the Figures are ſhaded not with Hatching, but with a thick Stroke and Touch on the ſhady Side.

Now, agreeable to the Title of the Chapter, we ſhall paſs to the neceſſary Management of an Ordonnance with large Figures in a ſmall Compaſs. It muſt be granted, that an Ordonnance in a large Extent, requires more Circumſtances than a ſmaller, altho' in either, the chief Matter lie but in three or four Figures; for what in the former comes cloſe and filling, muſt in the latter be *ſpread*, in order to fill up a large Space; and to do this artfully, we are obliged to introduce other By-works, and thoſe (tho' inſignificant, yet probable, and not repugnant to the Subject) tending to explain the Story; for Inſtance, in a Landskip, to introduce ſome Buildings, Fountains, Pyramids or Statues; or in an Hall, or other large Apartment, Hangings, Alcoves, Baſs-

Baſs-reliefs, and ſuch like, either for Ornament, or to make larger Grouping; in ſhort, any thing that will entertain the Eye, ſince *ſmall Figures, in a large Compaſs, are not of themſelves capable of doing it*: Wherefore, with reſpect to ſuch, the By-ornaments ought to be large, in order to *create broad Lights*; yet theſe Ornaments muſt not be ſo monſtrous as ſome have them, who, in order to ſwell the Compoſition, make Pillars bigger than three of the Figures can fathom, with Caſtle-like Capitals, and frizal Figures almoſt in full Proportion; nor ſo out-of-the-way as thoſe, where, in a Landskip, are ſeen Trees 3 or 400 Feet high; Termes, mere Coloſſuſes, and Pyramids higher than any in the World; to which add, Houſes in the Offskip, where, before People can poſſibly approach them, they muſt be loſt by Diſtance. But this is egregious Conduct; for we ſhould always bring together ſuch Parts or Objects as *neither leſſen the Figures, or cauſe any Obſtruction in the Compoſition*; I mean, that a large Compaſs muſt either look large, or elſe be filled and adorned in a moderate Manner, as we ſhall ſhew in two Sketches of the mourning *Venus*, *Plate* XVIII. each repreſented in a different Manner, to demonſtrate, that in a *large Compaſs a great Maſs of Light is abſolutely neceſſary*. The Story is, *Venus* inconſoleable for the Death of her dear *Adonis*; even the Aid of *Cupid* fails, whoſe Bow, Arrows and extinguiſhed Torch, nay her beloved Garland of Roſes, ſhe tramples under Foot; *Mars*, tho' ſecretly pleaſed at the Adventure, however pretends to ſympathize with her in her Sorrow, but in vain, for ſhe ſlights his Offers, and puſhes him from her; ſhe reſts on the Tomb of her Lover, wherein either his Body is depoſited, or (according to the Cuſtom of the Country) his Aſhes are kept in the Urn; the other By-work is a Grove of Cypreſs and Myrtles; from the Urn might proceed a Sprig of the Flower which is aſcribed to him, ſince it owes its Origin to his Blood.

On a due Compariſon of the Plates, we may diſcover the Difference between the two Compoſitions; in the uppermoſt the Maſs of Light is neither ſo large, or ſpread as in the undermoſt; which proves, that in a great and cloſe Ordonnance in a ſmall Compaſs (as the upper) ſuch a great Maſs of Light is not neceſſary, much leſs By-works, in order to encreaſe it; becauſe the Figures there principally govern, and being large, have on that Occaſion, the greateſt Force, as well in the Execution, as Beauty and Colouring; the By-works ſerving to ſhew the Place and Occaſion, but not to draw the Eye: Whence, 'tis eaſy to ſee, that what creates Decorum and Elegance in the one, appears inſignificant and diſagreeable in the other; I ſpeak of the *Light only*, which

requires a diſtinct Management in both; wherefore, ſince in a large Compaſs, the By-ornaments make the greateſt Part, they muſt conſequently cauſe greater Maſſes of Light there; and contrarily, in a ſmall Compaſs, where the By-works are leaſt, the main Light ought to take the Figures only. And to confirm this, I muſt ſay, that what in the undermoſt Repreſentation pleaſes the Eye, and ſets off the Compoſition (even were it as large again) is only cauſed by the Light, becauſe the By-works, being the moſt, abate the Light of the Figures; which having in the upper, with the dark Tomb, more Force, muſt create ſuch a Confuſion as to weaken the Strength of the principal Figures. In a Word, *the larger the Figures, the more Shade ought to be about them; and of Conſequence, the ſmaller the Figures, the more Light.*

CHAP. XVIII. *Of the Ordonnance of Hiſtories, Pourtraits, Still-Life, &c. in a ſmall Compaſs.*

ERE we end this Book, or leave this Subject, 'tis proper to conſider further, whether it be not more artful to repreſent a Story natural and cloſe in a ſmall Compaſs than a larger; which I think to prove from the Examples of *Raphael, Caracci, Dominichino, Pouſſin, Le Brun,* and other excellent Maſters. Moreover daily Experience confirms it. It's certainly troubleſome to be confined to a ſmall Compaſs, eſpecially to thoſe who affect to load their Compoſitions, becauſe Largeneſs is very entertaining to the Thoughts: the Difference between both Managements is the ſame as painting as big as the Life and in little, where we ſee that in the former lies the moſt Art, ſince we can more eaſily go from the large to the ſmall, than contrary, tho' both be done from the Life. The Caſe of theſe two Artiſts is like that of a skilful Steerſman, who, capable of wreſtling with Storms and Dangers, ſails unconcernedly in ſmooth Rivers; when a meer Ferry-man would be put to his Shifts to ſteer on the Ocean: He then is happieſt, who has been always uſed to large things, ſince the ſmall ſpring from them like an inland River, which loſes its Strength the further it goes from its Spring; of which the old Maſters were not inſenſible, who, tho' much employ'd in ſmall Painting, yet lay in for large Work, being conſcious, that what required the moſt Trouble and Skill, got them the greater Name and Profit.

The

The Force of a large Painting beyond a ſmall one, and its Advantages are theſe:

1. The Natural Repreſentation has a better Effect; for viewing it near, it raiſes Love, Pity, Anger or any other Paſſion, as if we ſympathized with the Story.

2. It raiſes the Maſter's Fame.

Laſtly, The Work is much eſteemed.

It were needleſs to mention other Advantages; wherefore I ſhall confirm my Opinion by Examples. We read of a Picture of *Stratonica*, that the Sailors in a Storm took it for a Deity, and accordingly worſhipp'd it. And that in *Juno*'s Temple, her ſtanding Figure was ſo artfully painted, that her Eyes ſeemed to look every Way, and at any Beholder wherever he placed himſelf, appearing ſevere to the Criminal, and gentle to the Innocent. The Reaſon of which Effects is, that the two Pictures were ſo highly finiſhed, and had ſo natural an human Shape, that they ſeemed to be rather Fleſh and Blood, and to have Motion, than to be Paintings.

This ſhews what Influence large Repreſentations have on the Senſes; let us now ſee what Paſſions *Curioſity* raiſes, as in this Example; I ſuppoſe a murther'd Corps lying ſomewhere; near it a Perſon weeping; a little further, the Seizure of the Murtherer; and the People running ſome towards him, others towards the Body. Now it may be asked, whether all theſe Circumſtances do not ſufficiently ſhew the Fact, without other Perſons, or greater Paſſions: To which, I anſwer negatively; for we ought to ſee whether the wounded Perſon be dead, or not, and in what Part wounded; next, whether I know the Aſſaſſin; whether the Woman lamenting him be of Quality, or ordinary, and whether ſhe be related to the wounded Perſon; accordingly coming nearer, I think I know him; I am affrighted; I behold the Wound, which appears ghaſtly to me, and am the more affected by the Tears of the troubled Woman, who ſtands at his Head; I look for the Murtherer with Concern and Revenge, and ſee him dragg'd in Irons between two Officers; he looks pale, and his Heart forebodes the worſt; in fine, every one is variouſly affected, ſome concerned, others indifferent with reſpect to the Fate of the wounded, or Murtherer. Now, if ſuch a Variety of Objects occur in a ſimple Accident, what Force muſt the Life have, when ſeen near in ſuch a Repreſentation, eſpecially if naturally expreſt? But we need not wonder, that ſo few tread in that old Path, ſince they ſeek Eaſe, and want the Ambition to excel by an exact Inquiry into Nature.

I once

I once thought I got Reputation by painting in little, but was afterwards convinced that large Work, or the Life ſeen near, was the ſureſt Way to Excellence; but Envy and Strife ſtopp'd my Career: What the Painters in large in theſe Countries merit, may be eaſily determined, ſince few of them do it maſterly, thro' Ignorance of the true antique or beautiful Life; by *true Antique* I underſtand, perfect Antiquity without Mixture of modern Mode; not *Venus* with Stays, *Mars* in a Suit of Armour, *Pallas* in a Straw-hat, *&c.* which is a Choice that can never get Reputation; becauſe ſuch a Maſter has no thorough Knowledge of the Life, nor brings Work enough into his Ordonnances. If he get a bold and light Pencil, that's thought ſufficient; his Drawings are commonly ſo ſlight, that they diſcover little more Light than what is neceſſary for the moſt relieved Parts, without Regard to half Tints, tender Parts and ſoft muſcling; and from theſe Drawings he paints as big as the Life; whereby he is obliged to ſupply, as he can, all the other Requiſites which in the Life he ſlighted; thus the Compoſition comes out lame, and what makes it worſe, his Averſion to Draperies, and beautiful Folds, which are ſo graceful in a Picture, and ſo eaſily to be had from the Life. But Draperies, ſays he, are Trifles; as they fall out, let 'em paſs; if 'tis not Linnen it may ſerve for Woollen; and if for neither, 'tis at leaſt Drapery.

But when, on the contrary, I view the old Maſters Works, what a vaſt Difference do I not diſcover! What Pains have they ſpared to handle their Subjects properly! 'Tis true, they admitted not of many Circumſtances in their Compoſitions, but, what they did, were perfectly artful, elegant and natural. View but *Caracci*'s *Woman by the Well*; *Raphael*'s *Simon Magus*; *Dominichino*'s *Judith, Ziba, Eſther and David*; *Pouſſin*'s *Eſther and Ahaſuerus*; or *Le Brun*'s *beautiful Death of St. Stephen*; how wonderful, expreſſive, noble, natural and cloſe they are ordered, and that with large Figures. All which plainly proves, that painting as big as the Life is much preferable to that in Little, and that he, who has made the former his Practice, can eaſily perform the latter, tho' he in Little cannot ſo eaſily give into the large. To have a fine and natural Expreſſion in Little is certainly commendable; but 'tis more eaſy to mark out a Camp, and draw up an Army for Battle in a large Plain than in a narrow Compaſs; a ſpread Army is weak, but Cloſeneſs of Troops makes it ſtrong; wherefore in narrow and ill-ſituated Places, a General muſt ſhew his utmoſt Conduct. We uſually ſay, that the beſt Writers and Poets are ſhort and conciſe; in Muſick,

Muſick the ſame, perfect Harmony lying in four Parts, whether vocal or inſtrumental; 'tis likewiſe more artful, to compoſe a Piece in few than many Diviſions.

Charles du Gardin was exceeding fine in Little, and yet he had a great Inclination to imitate the large Manner; but he did not ſucceed. *Mieris*, the famous Painter in Little, loſt all his Credit with his Patron the Duke of *Tuſcany*, by his Pourtraits in full Proportion; and ſo it has happened to others. Thoſe who practiſe in Little, uſe ſmall Puppets for their Layman, but not Puppet-dreſſes; their Academy-figures are drawn on white Paper, uncertainly ſhaded without Mezzo-tint or Tenderneſs, and no higher finiſhed than ſerves their Turn: Others, who fancy they know better, and, as if they had a Notion of broad Management, ſharpen the Extremities of their Figures and darken a little againſt the Light, having no need of a ſecond Tint; becauſe their Figures ſhall not round. Once, as I was drawing at the Academy, I met with a Perſon who managed in that Manner, and I deſired he might be asked (becauſe then I underſtood not the Language of the Country) why he did not finiſh his Figures better, ſince he had Time enough for it? Whoſe Anſwer was, he had no Occaſion for more Finiſhing, as painting ſmall Things, one, two or three Foot high at furtheſt. I then cauſed him to be asked, that ſuppoſing he were to do ſomething larger, whether he would not be at a loſs? He anſwered; that he hoped he ſhould not, as long as he kept to his Text: Which indeed was Truth, as appeared in the Conſequence; for having an Opportunity afterwards to paint ſome Figures in full Proportion, there was no more in them than in his Drawings, which were his Models. More Inſtances of this Kind were ſuperfluous, ſince 'tis hoped the better Adviſed will conduct their Studies rightly in a due Examination of the Life, in order to qualify themſelves for larger Things.

This Obſervation touching ſmall and large Compaſs, is not only uſeful in Hiſtory, but alſo in Landskip, Pourtraiture, Flowers, Fruit, Shipping, Architecture; in fine, in all Parts of Painting.

CHAP. XIX. *Of the Diviſion of Hiſtory.*

IN all Things we ſhould obſerve Order; which ſome proceed in, according to their Fancies, and others act counter to Rules, not knowing, that Things are eſtabliſhed thus and thus, by an univerſal

Conſent; and why: He, who thinks himſelf to do as he pleaſes, may indeed paint *Jupiter* with a Fool's Cap, and a yellow or green Garment; and *Momus* in a purple Drapery, and ſo forth; becauſe there's no other Puniſhment for him but his Ignorance: But a well-adviſed Artiſt will make better Inquiries, that he may juſtify his Work, or that the Work may ſpeak for itſelf. Let us love Vertue, ſays *Horace*, for the ſake of Vertue, and ſhun Vice, not only for fear of Puniſhment, but alſo for the Odium it carries. Altho' no one need fear corporal Puniſhment for diſorderly Management of Hiſtory, yet he is not free from the Reproach of Ig[illegible] and Blunder, a Puniſhment great enough to a generous Mind; wherefore we ſhould ſubmit to eſtabliſhed Order, as the Conductor of our Studies, the ſureſt Way being beſt, and the beaten Road neareſt. If a good Hiſtoriographer, in compiling a Story, make an orderly Diviſion of his Materials, 'ere he begin to write; diſpoſing firſt the general Heads, and then the particular ones; afterwards, the Incidents, and which of them are principal, and how many; and which of them happened Without, and which Within-doors; moreover conſidering, whether the Story throughout is to be handled in all its Circumſtanaes in a certain Number of Parts, or in ſome principal ones only; as whether he will contract *Homer*'s 24 Books into 12, *Virgil*'s 12 into 6, or *Ovid*'s 15 into 7 or 8, at pleaſure; ſo a judicious Painter, in handling a magnificent Hiſtory, ſhould make himſelf Maſter of the true Contents and Meaning of it; as whether the Parts be few or many; if many, whether he cannot bring them into a ſmall Compaſs; and if few, whether he cannot add to them: Moreover he is to conſider, which are the principal Parts, and what can be left out, in order to reduce them to ſuch a proper Number as will anſwer his Purpoſe; always remembring, in caſe he ſhould fall ſhort, that he may uſe any Licence that is not againſt Nature and Reaſon, even to make two Incidents out of one, when Occaſion requires.

We are therefore to eſtabliſh it for a general Method, in handling a thorough Hiſtory, divided into 3, 4 or 5 Ordonnances, more or leſs, that the firſt Picture muſt always ſhew the Drift, State and Place of Action; and the laſt, the Concluſion of the whole Story.

Large Hiſtories, ſuch as of *Joſeph*, *Alexander*, *Hercules*, and others, which beſt become Palaces, Saloons, Apartments and Galleries, cannot be handled in a ſingle Piece, becauſe of the Variety of Accidents they contain, which muſt be continued in ſeveral Pictures, whether in Tapeſtry or Painting. Again, if the Gods come in Play (which frequently happens) the Cieling is proper for them; taking Care, that either

ther the Beginning or Concluſion of the Story be over the Chimney, as I ſhall more largely ſhew in the Book of Cieling-painting.

There are many ſuch long Stories in *Homer*, *Virgil*, *Apuleius*, *Taſſo*, even in Scripture itſelf: Now if we would chuſe two Incidents out of any of them, or make two Compoſitions, and thoſe to be hang'd together, we ought in the firſt to repreſent the moſt remarkable Part, whether it be the 1ſt, 2d, 3d, 4th or 5th Accident, according as it happens, ſo that its Fellow may be the laſt; as the End of *Adonis*, or his Death; the Fall of *Phaeton*, or his Grave; *Sardanapalus* burning himſelf; *Æneas*'s Deification; *Rinaldo*'s Diſinchantment; and, in ſacred Story, *Solomon*'s offering to the Idol.

Here 'tis neceſſary to be obſerved, that all Hiſtories have two contrary Beginnings and Concluſions; ſome, a ſorrowful Beginning and a joyful Exit; others, contrary; to which add a third, which are neither joyful nor ſorrowful. The Story being divided into *three Accidents*, the firſt ſhould ſerve as an Introduction to what we intend to treat of; in the ſecond ſhould appear the main Action; and the third ſhould turn in the happy or miſerable Event: For Inſtance; we may repreſent *Julius Cæſar* entring on the Government; next, his Condition, or further Promotion; laſtly, his Death. We can alſo divide a Story into four Parts or Stages, as the Birth, Riſe, Life and Death of a vulgar or noble Perſon.

But *five Diviſions are the moſt perfect*; more are ſuperfluous; becauſe any Hiſtory may be ſufficiently repreſented in five Parts; thus, the Perſon's Beginning in the firſt; his Riſe in the ſecond; his Condition in the third; his Fall in the fourth; and his End in the fifth; as we ſhall further illuſtrate in the Chapter of fellowing or matching of Pieces.

In repreſenting an Hiſtory the Artiſt is not always confined to the Laws of written Story; a good Hiſtoriographer is obliged to go thro' with all the particular Facts from the Beginning to the End, in a ſucceſſive Order; a Painter, contrarily, has a greater Liberty of Choice, ſince 'tis indifferent to him, whether he falls upon the Beginning, middle or End of a Story; and therefore ſometimes begins where he pleaſes; picking out of the Story what beſt ſuits his Intention, either what went before, now is in Action, or muſt be in Conſequence; being obliged to exhibit no more out of the Whole, than can be ſeen together at one View.

Horace divides the *Drama* into five Acts. The firſt containing the Senſe and Introduction of the Story; in the ſecond is the Sequel or

Conſequence, ariſing from the firſt; in the third, the Contention or Diſpute; in the fourth is ſeen at a Diſtance the Iſſue of the Story; and in the fifth, the Cataſtrophe or Concluſion either in Sorrow or Joy. But the Drama differs from a Painting in this; that the one contains in each Act a particular Time, Place or Action; and the other exhibits only a momentary Action.

The Diviſion of the Drama into five Acts is not without Reaſon, from the Example of the Sun's Courſe; which begins with Day-break; ſecondly aſcends all the Morning; thirdly, has a Meridian-altitude; fourthly, declines in the Afternoon; laſtly, ſets in the Evening.

He who would act ſure and orderly ſhould uſe the following Means; which, beſides the Truth of the Story, will furniſh him with Plenty of Thoughts.

1. The Time. 2. The Place of Action. 3. The Conditions of the Perſons concerned.

By *the Time* we underſtand either the paſt, preſent, or to come; and therein, a Diviſion into Night, Morning, Noon and Evening; alſo into Spring, Summer, Autumn and Winter; and into Months, Weeks, Days, *&c.*

As for *the Place*, we muſt conſider, whether it be in *Europe*, *Aſia*, *Africa* and *America*; whether in Town or Country, Within or Without-doors; in ſtately or vulgar Buildings, or a Mixture of both.

In *the Conditions of Perſons* we meet with great and illuſtrious ones, as Emperors, Kings, Princes, Senators, Generals, *&c.* as alſo Deities and High-prieſts, male and female; in the ſecond Tire, Nobility, Merchants and Citizens; laſtly, the common People, Countrymen, Beggars, *&c.* In theſe Orders of Men, we diſtinguiſh between great Kings and leſs, and the ſame in the other Conditions; and divide them again into old, middle-aged and young. Among People in general we find tall, middle-ſiz'd, ſhort, thick, ſlender, well and miſhapen, healthy and ſickly, ſenſible and fooliſh; all differing as well in their Natures and Humours, as in their Countenances and Shapes.

We may add, in the fourth Place, the Manners of each, and the particular Cuſtoms of Nations, whether of *Romans*, *Greeks*, *Perſians*, *Armenians*, *Germans*, &c. together with their Dreſſes, conſiſting of various Stuffs, as Silk, Linnen, courſe or fine Woollen-cloth, long or ſhort.

Laſtly, the Knowledge of Phyſiognomy, Perſpective, Geometry, Architecture, Anatomy, Proportion, Colours, Harmony, Reflexions, and every thing that occurs in the Chapters treating of thoſe Particulars; which we ſhall not here repeat.

It

It now remains only to be obſerved; firſt, that there are two Sorts of Pictures, natural and unnatural. Secondly, what good Hiſtories are, in order to ſhew their Continuance in one Painting. The natural Pictures are thoſe, in which we exhibit the Nature of a Story or Accident by a ſingle Paſſion, *i. e.* by a ſingle Repreſentation of the Perſon on whom the Streſs lies. The unnatural are thoſe, wherein the ſame Perſon is repreſented more than once, and thereby two Accidents mixed together which happened at different Times, as the one by Day, and the other by Night; which is contrary to Nature, and wherein is often uſed more than one Point of Sight. Secondly, the moſt pertinent and intelligible Hiſtories are ſuch as that of *Heliodorus*, deſcribed in the *Maccabees*, when he was puniſhed by the Angel; to which add, the High-prieſt proſtrate before the Altar, intreating the Almighty; and further, the Widows and Orphans, lamenting and crying; all this ſhews the Continuance of the Hiſtory, and may be brought into one Piece. Another may be, that of *Pompey*, where he is burning all the Letters and Papers of *Perpenna* in his Sight, and then ordered him to be carried to his Puniſhment: And many others.

CHAP. XX. *Of the Obſervables in a Frontiſpiece-plate.*

SINCE we have treated of many Particulars and their Requiſites, it will be proper here to ſubjoin the Diſpoſition of Objects in a Frontiſpiece-plate, and their Obſervables, as being of a different Nature from other Ordonnances, and tending in all Reſpects to embelliſh the Book only; like a fine Garden-walk, where the Objects, whether Vaſes, Statues, Trees, *&c.* are placed to anſwer their Purpoſes.

The Figure which denotes the Subject of the Book, ought by all means, as the principal, to appear in the middle of the Plate, ſet off by other By-ornaments: Over Head or beneath muſt be a large Table or flat Face, with the Book's Title thereon, either in thick black Letters, or elſe double-lin'd ones, and the other Figures, which ſerve for Illuſtration, placed of equal Height on each Side, either ſtanding or ſitting: Thus much for the fore Ground. The Offskip, having little Concern in the Matter, we may diſpoſe where we think proper with low or riſing Grounds, in order thereby to give the Uniformity of the Subject greater Luſtre, and a Painter-like Decorum: The principal

Viſto

Viſto ought to be in the middle; but, if two are neceſſary for the ſake of ſhewing ſomething in the Offskip, they muſt be on each Side, and equally large and extenſive.

But we muſt take eſpecial Care, that the Title be encompaſſed with Architecture, or Rockage, or Trees; or at leaſt remain within the fore Ground, which we ought to conſider as a Theatrical Stage opened on one or both Sides with a Curtain, ſometimes ſetting it off with a colonaded Frontiſpiece, or elſe incloſing it in a Moulding or Compartment; in which Caſe there ſhould always be a ſounding Fame, either before or behind, let the Subject of the Book be what it will: Even the Fame alone with the Title of the Book will look more proper, than the Figure of the Book without the Fame.

It looks well to inſcribe the Title in the Pendant of the Trumpet, when 'tis in the middle of the Plate, and in double-ſtrok'd Letters; but if it happen to be on a Side of the Plate, 'tis improper. The capital black Letter ſuits the middle and bottom of the Plate; however, when the Title muſt be placed high, the open Letter is beſt, becauſe the other would take the Eye too much, and weaken the reſt of the Work. Thus much in general.

With reſpect to Particulars we muſt obſerve, that the Figure repreſenting the Book, ſhould always poſſeſs the chief Place in the middle of the Plate, and that to be elevated; the Figures of leſs Conſequence ſomewhat lower and further in; and thus with the others; each going off according to its Rank, Action and Quality, to the Offskip; and if other additional Ornaments are neceſſary, they muſt be contrived here and there in Baſs-relief.

But to explain myſelf, I ſhall give a Plate-example, and take for the Subject a Book, entitled ARS MILITARIA, or, *A Treatiſe of Military Exerciſe: Bellona*, as the Subject of the Work, ſits exalted on an high and large Pedeſtal, in the middle of the Plate, ſet off with all Kinds of warlike Inſtruments, as uſual; beneath her, on one Side, ſtands a Perſon in an offenſive Poſture; and on the other, a defenſive Perſon; theſe three Figures make the whole Story; the latter is repreſented as a brave Citizen with a Table in his left Hand, whereon is drawn the Plan of a Fortification, and under his right Arm a Sheaf of Wheat; the former appears as a vigorous young Man, with a Spike-headed Staff in one Hand, and a Spade in the other, and at his Feet a Crow, or Wall-breaker; on one Side in the Offskip, is a Town-wall, and on the other ſome armed Men ſetting Houſes on fire; behind the former ſtands Vigilancy, and behind the latter Subtilty.

Now

Now we may obſerve, that the aforeſaid Uniformity in the Figures, accompanying *Bellona*, and which help to explain the Senſe, is unavoidable; for if one of the hieroglyphic Figures next her were ſitting, and the other ſtanding, it would cauſe an Abſurdity in the Ordonnance; becauſe thoſe two Figures ought to ſhew an Activity, or at leaſt to be in a Readineſs to undertake ſome Enterprize: Wherefore they, as well as thoſe behind them, muſt be ſtanding; the latter being placed there, not as capital Figures, but to aid and ſubſerve the two others; and therefore, being rather ornamental than neceſſary, they may be left out; as alſo may the Offskip, ſince the *Subject* ſufficiently appears without it: Nevertheleſs it may be retained when it does not obſcure the main Deſign; but I ſhould rather chuſe to contrive it in Baſs-relief in Stone-work.

All Frontiſpiece-plates ſhould have the three following Qualities.

1. To delight the Eye.

2. To tend to the Praiſe and Honour of the Author and Deſigner.

3. To be advantageous to the Seller.

Theſe Obſervations, tho' little heeded, yet are very neceſſary, ſince all Things have a Reference and Tendency to ſomething; and tho', by a proper Application, we muſt ſhew their Qualities, as in the three Inſtances aforeſaid, yet we have a Liberty to make further Additions, if not foreign to the main Deſign of the Compoſition: I ſay then, that if the *capital Figure* be ſet off by an Area, Palace, or other Building, that Ornament muſt come on the right Side of the Plate, next to the Binding of the Book, and run off to the left as ſcantily as the Deſign will permit. It would be improper to repreſent a Table, Pedeſtal and Vaſe, or ſuch like, *half in the Piece*, unleſs the Print have a Border broad enough to be ſuppoſed to hide the other half, or it were on a third or further Ground. We alſo remark, that the Light falling on the Objects muſt be ſuppoſed to come from without the Book; that is, it proceeds from the left Side or opening of the Book, and ſhoots to the Inſide of it, in order thereby to create between them (I mean, the Print and the Book) a perfect Union and Sympathy; like that of the Soul and Body; ſuppoſing the Book to be the Body, and the Print the Soul which moves it; to which add, in Confirmation of my Poſition, that the Back of the Book gives Riſe to the Print and Leaves.

The Reaſon why I diſpoſe the Objects thus, whether light or heavy, is, becauſe I think the contrary very improper and ill-grounded; as the Decorum of it may be ſeen in the Frontiſpiece-plate of my *Drawing-book*;

book, deſigned in that Manner; which I ſhall explain, and give a Proof of, in the two following Examples.

EXAMPLE I.

I place, on the right Side of the Deſign, a fine Frontiſpiece or Porch of a Court or Temple, with Wings coming from it on each Side; and on them, ſome People leaning over a Balluſtrade; all running to the Point of Sight, which is in the middle of the Piece: At the Entrance ſtands a Prince, Princeſs or *Veſtal* Virgin; and before him or her, on the Steps, a Man or Woman kneeling, and receiving a Staff, or a Roll of Paper: *Fame* on high ſounds towards the left; and on the ſecond Ground; alſo on the left Side, (but half without the Piece) ſome affrighted People taking their Flight. On the ſame Side, the Offskip ſhould appear Viſto-wiſe, like a Gallery, up to the Point of Sight. Now, the Deſign being lighted from the left, and only ſlightly sketched with black Chalk, or a Pencil, and rubbed off on another Paper, the former will *face the Book*, and the Reverſe, the contrary.

EXAMPLE II. *In a Landskip.*

On the right Side is a maſſy Tomb, ſupported by Sphinxes, and ſet off with other Stone-work, as Pedeſtals and Vaſes; the foremoſt whereof are more than half *without the Piece*; and all running to the Point of Sight, as in the foregoing. Behind it is a cloſe Ground of Cypreſs and other Trees up to the Point of Sight; and beyond it is the Offskip. From the left Side, on the ſecond Ground, may be ſeen in part only, ſome People coming forwards; as a Prieſt, Boy with ſacrificing Utenſils, the Ax-bearer, and Beaſts for Sacrifice. Before the Tomb, on the Plinth, ſhould ſtand a ſmall Altar; forwards, two or three *Harpies* taking their Flight; and from the Tomb *Cupid* flying after them, with an Arrow in his Bow, as driving them from thence. Now reverſe this Drawing alſo, and then obſerve the Decorum it produces.

Altho' this Method of proceeding be founded on Reaſon and good Grounds, yet, I fear, many will take it for a Chimera; on a Suppoſition, that we pretend to amend ſomething, and lay down a poſitive Law for what has been ſeveral hundred Years left free and unlimitted; ſince Books may, without the aforeſaid Obſervations, be good, ſell well

well, and bear a Price: Again, if a Book be good and have but a Title-page, without a Frontiſpiece-plate, that's enough; even a Plate ever ſo poorly handled will paſs, if it but ſhew what the Author treats of. But let me ask, whether 'tis not more acceptable to give a Print great Decorum, and make it better with little Trouble, than to beat the old Road; eſpecially when we can ſupport it by certain Rules, which will diſcover the Error of former Management? Some perhaps may ſay, —— Why have not others mentioned this, ſince the Poſition is ſo poſitive? But I anſwer, that tho' many Things have been found out, ſomething ſtill remains to be diſcovered by the Studies of curious and inquiſitive Men. We grant, that if a Book be bad, the Frontiſpiece-plate will not mend it; however, if the Proverb may take place, *a Thing well ſet off is half ſold*; and therefore Elegance is very neceſſary in all Things.

Of the Repreſentations of Dreams, Apparitions, unuſual Thoughts and Fictions, at leiſure Times.

Who can blame a ſtudious Artiſt for amuſing himſelf ſometimes with sketching odd Conceptions, or for painting them? I think it very commendable, and a true Token of Greatneſs of Mind, and the beſt Method for excelling in Deſign; it's certain, that they, who make their Art their Diverſion, have a double Advantage in it; becauſe they exerciſe their Judgments with Uſury in the moſt abſtruſe Deſigns which the Senſes can comprehend. Let us only conſider, with reſpect to the People, how acceptable ſuch an Artiſt muſt be, ſince moſt Men have an Itch for Novelties; as in Plays, which draw the greateſt Concourſe of People, the more uncommon they are. If any think I ought rather to maintain, that ſuch Artiſts ought not to be regarded, and that they ſhould find their Pleaſure in better Things, let me ask in what? Whether in hearing idle Talk, reading uſeleſs Books, walking the Streets, *&c.* all which is rather waſting Time than Improvement. It's not unknown that *Raphael*, *Michael Angelo*, and many other famous Maſters, did ſometimes exerciſe their Judgments with out-of-the-way Thoughts; whence I infer, that they thought it no Shame. But contrarily, what good can come of exceſſive Drinking, and dipping into other Things, as if Painting no longer concerned us? It's certain we cannot ſerve two Maſters at once; and as certain, that he who ſtudies a difficult Point, and intends to maſter and practiſe it, muſt not at the ſame Time, for Pleaſure, give into another which is more difficult,

and of a different Nature, leſt he deſtroy his firſt Point: We ought therefore to accuſtom ourſelves to Things which neither over-charge the Senſes, nor too much burthen the Memory in our Paſtimes. A young Artiſt, who at his Leiſure endeavours to qualify himſelf for fine Compoſitions, muſt eſpecially ſhun exceſſive Drinking, hearkening to old Women's Tales, inquiring after News, reading trifling Books of Stories and Romances, principally, Accounts of Murthers and ſad Accidents, Inchantments, and the like; as alſo the Grounds of Muſick: Wine intoxicates, ſad Tidings too much affect the Mind, and a Series of Troubles puts us beſide ourſelves; reading of Murthers, *&c.* ſeizes the Heart, and makes us unfit for Study; Curioſity, inſtead of being ſatisfied, is ſo craving, that when we deſign ſomething ſedate, it can hardly find a Place in our Thoughts; and the Study of Muſick, or other ſuch profound Art, has too great an Aſcendant over our Senſes.

To explain what I ſay, touching the deſigning of uncommon Thoughts at leiſure, I ſhall give three or four Examples, each of a different Nature: But muſt firſt inquire, why Painters will not give themſelves the trouble to deſign unuſual or barbarous Hiſtories, ſuch as the *Indian*, *Japan* or *Chineſe*; and find, that 'tis, becauſe no Authors have written any thing about them worth ſketching, thoſe Nations affording no other Scene than Cruelties, Murthers, Tyrannies, and ſuch like diſagreeable Objects, which would rather offend than delight: Moreover, that the Oddneſs of their Dreſſes, Manners and Cuſtoms do not at all quadrate with the Grace and Beauty of the Antique. It's certain, that the principal Buſineſs of an Hiſtory-painter is, to expreſs the Story with proper and lively Paſſions, that his Intention may appear plain and ſatisfactory to the Curious; and yet, this would be no more than the reading it in the Author, if the Grace of the Figures were not alſo to accompany it. What diſguſts in a fine Play more than ordinary Action, bad Dreſſes, and a contemptible Stage? If a fine Voice be agreeable to the Ear, how charming muſt it be, when the Eye ſees it come from a beautiful Woman: Beauty cauſes Love, but Deformity, Averſion. It's therefore no Wonder, that we have no Reliſh for ſuch odd Subjects, ſince *Europeans* are too converſant with real Beauty, to be pleaſed with ſuch Shadows and Ghoſts: Yet, notwithſtanding what is ſaid of the Figures and Hiſtories, I think it not unworthy of a Landskip-painter ſometimes to exhibit ſuch uncommon Landskips, becauſe the Oddneſs of the Grounds, Trees and Buildings found in them is pleaſing to moſt People, eſpecially thoſe who are converſant with their Hiſtory; and indeed this Novelty of Proſpect is no ways ſo repug-

repugnant to Art or Nature, as the People and their Manners, in ſpoiling the Shape which God and Nature gave them.

If it be ſaid, that ſuch Landskips are improper without Figures of the ſame Country, it muſt be granted; nevertheleſs, as the By-ornaments of a Landskip are uſually the leaſt regarded, I think it not diſagreeable, to exhibit here and there ſome of thoſe Creatures, in order to ſhew the Nature of the Country: A judicious Artiſt may diſpoſe them as he thinks beſt for the Good of the whole Picture, and the Pleaſure of the Eye; and becauſe thoſe Countries are well known to *Europeans*, he can introduce them there, and intermix with them Travellers from other Countries, as *Perſians*, *Romans*, *Greeks*, &c. who may add to its Improvement; as we introduce *Whites* into the *Blacks* Country, and *Blacks* into *Greece*.

But perhaps another Difficulty may be ſtarted againſt ſuch Landskips, namely, that they cannot be handled ſo natural and true, as where we can have the Life before us; which indeed is probable; however it muſt be granted, that the Authors, treating of thoſe Parts, are ſo many and ſo particular, that a Man of Judgment may gather ſufficient Inſtruction from them; the Temperature of the Air, Fruitfulneſs of the Soil, Shape of the Trees and other Greens, and their Natures and Colours are plainly ſet down; and if the green happen to be a little lighter or darker, or the Ground more yellow or ruſſet, who will go about to diſprove it, if artfully managed? For my part, I ſhould make no Scruple to paint ſuch a Piece, ſince a Painter ought to ſlip no Opportunity of getting Praiſe, and wiſh to have done it, according to my preſent Idea of it: If we omit doing many Things for want of a proper Knowledge of them, what cannot the Pencil of a judicious Maſter do, if he will but ſet about it? Yet ſome Men will not go out of their old Road, as was the Caſe of a Fellow-pupil with me under my Father; who, on my asking him, why he painted not other Subjects as well as Bible-ſtories? anſwered, that he had no Occaſion to ſeek after others, ſince the Bible yielded more than he could do in his whole Life: Which indeed was no Wonder; ſince he painted one Story ten times, if it pleaſed him. But we ſhall now come to the Repreſentations we promiſed.

Remorſe of Conſcience occaſioned by an Apparition. *See Plate* XIX.

After *Sextus Tarquinius* had raviſhed *Lucretia*, the unhappy Lady (who had ſtabb'd herſelf in Revenge of her violated Chaſtity) appear-

ed to him, as he was lying in Bed, ſhewing her Breaſt gored with Blood; at which, he was ſo terrified, that he knew not where to hide.

The Figure which accompanies her holding a Dagger, with Cypreſs-leaves about its Head and Waſte, repreſents *Deſpair*, as the broken Pair of Compaſſes, ſticking in its Girdle plainly ſhews. Now perhaps it may be asked, becauſe *Lucretia* is opening her Wound, whether the Dagger ſhould not become her? which I grant; as having committed the Fact thro' the other's Inſtigation. It's certain, that there's no need of By-help, as we ſhall prove in its Place, in the Baſs-relief of *Meleager*, when the Miſchief is done by our own Hands; but here the Caſe is very different; for *Meleager* was there dying, and the Revenge not yet executed; whereas here the Revenge is already had, becauſe ſhe is producing her Wound, and therefore the greateſt Effect of Deſpair is over, and ſhe ſhews him the bloody Dagger by means of *Deſpair*; which Figure would indeed be ſuperfluous, were ſhe not ſuppoſed to be ſaying, ——— *This Steel did it.* For if ſhe were in a deſperate Poſture with the Dagger in her Hand, the Figure of *Deſpair* would be unintelligible, and therefore ſuperfluous. Again, it would be abſurd, to make her ſtab herſelf at his Bed-ſide, ſince no Spectre of any Perſon can appear before a Separation from the Body; wherefore ſhe ſhews herſelf to the Debauchee, as the Cauſe of her untimely Death, in order to bring him to Remorſe, and for that Reaſon *Deſpair* is repreſented in a triumphing Manner, as if ſaying, —— *Hæc invicta manet.*

Megæra by the Bed-ſide, with her Head beſet with Serpents, ſcourging him with a ſmoaky pitchy Torch, intimates not only Remorſe, or Reproof, but all other inward Troubles, Grief, Rage, Horror, Diſquiet, *&c.*

The Lamp on the Table, and in a princely Apartment, may perhaps ſeem odd; nevertheleſs I think, it has a fine Effect on the foremoſt Figure, and alſo helps to make the Table-furniture conſpicuous, without hindring the other Light; doing ſtill more good, as being a Lamp, and having burnt a long Time without ſnuffing, and therefore caſting a gloomy ruſſet Light, when that of the Spectre is bituminous, burning white and blueiſh.

As for the ſmall Compaſs of the Ordonnance, ſome would have filled a Room three times as large with thoſe four Figures; and even repreſented an Hall adorned with Pictures, Baſs-reliefs, Tables, Stands for

for Candleſticks, *&c.* and a within-door Viſto; an *Italian* comparted Floor, and many other Things.

Repreſentation of Vanity, according to the Saying, Man's Life is a Dream.

Alexander, repoſing on a Bed, the following Spectres appeared to paſs by him: Firſt, *Time* with it's Hour-glaſs; next, *Ambition*, holding a Torch; next, *Valour*, followed by *Aſia*, *Africa* and *[redacted] in Irons; then follow *Riches* and *Pleaſures*, and then *Honour* and *Glory*; the former with a Pyramid, and, the latter with a celeſtial Sphere; a naked Man brings up the Rear, having a dejected Look, and hugging himſelf, who, in paſſing the Bed, accoſted the Prince thus, —— *O* Alexander! *behold me; reflect on what I was, and what I now am; the whole World was at my Diſpoſe; my Valour purchaſed me the higheſt Honour and Glory; Riches and Pleaſures were at my Command; but now, in Nakedneſs, I paſs by as a Shade:* —— Sic tranſit Gloria Mundi. *Europe

This Cavalcade I exhibit in an Hall richly furniſhed, repreſenting the Figures in a waving Motion, and skimming over the Floor, a Foot high, on a thin Cloud, croſs the Picture to a Deſcent of 2 or 3 Steps on the left Side; and thence, on the ſame Side, up to a Back-door on the left Side of the Point of Sight, where they diſappear. The Bed, a little raiſed, ſtands backward in the middle of the Piece; the aforeſaid Shades are vapouriſh, but not ſharp: Forwards, on the left Side, I place, on a Pedeſtal, the Figure of a ſitting *Alexander*, with Thunder in his Hands, a Globe in his Lap, and an Eagle by his Side; and behind the Pedeſtal ſtand two Centinels in earneſt Diſcourſe, inſenſible of what is doing.

Let it not be thought, becauſe I make the three Parts of the World fetter'd, that *Alexander*, by his Valour, ſubdued them; for, according to the Teſtimony of ſome Writers, he did not conquer all *Aſia*; nevertheleſs, that his Ambition made him hope to do it, is not improbable; ſince he cauſed himſelf to be worſhipped as a ſecond *Jupiter Ammon*; as he himſelf has given us to underſtand by theſe Words: —— *Alterius Jovis altera tela.*

I queſtion not, but that, if ſuch a ſhady, Ghoſt-like Manner be well executed, 'twill appear very uncommon, tho' I do not lay it down as a Fact happening to *Alexander*, but give it as my own Invention.

I have

I have ſaid, that the Shades or Appearances walked as on a Cloud; by which I mean a thin Vapour, ſerving them for a Ground, and giving a faint Shade to the Hall-floor; yet the Vapour and Ground-ſhade are of no other Uſe, than to expreſs Things in a ſupernatural Way, and to make a Diſtinction between real and imaginary People.

I have ſeen ſuch a Thought painted by *Jordaan*'s; where a Man is dreaming in his Bed; and before it ſtood a naked Woman, appearing as a real one, who (one would think) was going to Bed to him, had not the Artiſt painted there ſome Clouds, as if ſhe were ſtanding in a Door of Clouds: Whence I was led to think, ſhe might be a Spectre; but then, not having a ghaſtly Appearance, I thought ſhe had too great a Communication with the reſt of the Picture; ſhe was ſeen from behind, and very beautifully coloured: I and others therefore concluded, that this Woman was only a Model; to which the other Particulars were added, in order to patch up a Picture, and fill the Cloth. —— But to return to our Ordonnance.

My Thoughts are, that *Alexander* muſt not be repreſented naked on the Bed, but in princely Attire; for otherwiſe the Door muſt not ſtand open; and I am not confined to the Chamber-light, becauſe of the Shades or Spectres; wherefore, in reference to that, I have two Points in View; firſt, to keep the Light as beautiful as Sun-ſhine; or ſecondly (which is better and more ghaſtly) to keep it ſomewhat gloomy, in order to expreſs naturally the Vapourineſs; and by it the Vanity of human Condition.

An odd Fable.

The Fable-wrights tell us, that, in the Beginning of Time, a Difference aroſe between *Apollo* and *Diana*, both in their Youth, who ſhould produce the fineſt Animals, wherewith to furniſh the World; *Jupiter*, as chief Ruler in Heaven, for Paſtime allow'd it, and gave them Power to do it: After many Challenges and Diſputes, it was finally agreed, that *Apollo*, in the Preſence of all the Gods, ſhould make the firſt Eſſay; and accordingly, to general Admiration, he produced a large Lyon: *Diana* ſenſible of it, and ſeeing the Gods taken up with the Sight of ſo ſtrange a Creature, and fearful that ſhe ſhould not produce the like, brought forth a Cat, a Creature not unlike the Lyon, but as much inferior in Strength and Shape, as the Moon is to the Sun. Whilſt the Gods were laughing at this, *Apollo* was ſo nettled at the Preſumption of *Diana*, in thinking herſelf his Match,

Match, that he inſtantly brought forth a Mouſe; to ſhew, in a ſcornful Way, that the Cat was not comparable with the Lyon: Whereupon *Diana* ſummoned all her Wit and Power to bring out a Monkey; which Creature, like the former, being found to be very ridiculous, and her Endeavours adjudged fruitleſs by the Gods, ſhe was ſo provoked, as to create an eternal Enmity between the Lyon and the Monkey, and the Cat and the Mouſe.

Ordonnance of the Fable.

Apollo, as a Youth of about 14 Years of Age, ſtands a little to the left of the Point of Sight, holding in his right Hand a Scepter, which reſts againſt his Hip; he ſtands in a daring Poſture on one Leg, has a fierce Look, and on his right Side, a little from him, ſits a large Lyon. Over-againſt *Apollo*, a little forward, ſtands the young *Diana*, holding up a Dart in her right Hand, and ſeeming to call up a Monkey from the Earth, who, half out of the Ground, looks grinning behind him at a Mouſe, which, becauſe of the Cat ſtanding by *Diana*, ſeems to creep away under the Legs of *Apollo*.

The Deities view thoſe ſtrange Things with Pleaſure; *Jupiter* and *Juno* ſit by themſelves on a low *Cloud* in the middle: Near *Apollo* and *Diana* are ſeen *Mercury* and *Aurora*; and on the right Side forwards, *Mars* and *Bacchus*, the former lying on a Stone: *Venus*, attended by *Cupid*, lies on the Graſs; and next them, a little further, *Ceres*, ſitting in the Lap of *Rhea*, points and laughs at the Monkey: Between theſe two and the Cloud, whereon ſits *Jupiter* and *Juno*, appears *Saturn*: On the left Side forwards ſits *Pallas* with *Æſculapius*, between *Iris* and *Ganimedes*: Behind *Apollo* advances *Momus*, ſtooping forwards with his Bawble upright in his left Hand, whereon he leans, and, looking to the right, makes a ſcornful Sneer; his other Hand is wide open, with the Thumb on the Tip of his Noſe. The whole Aſſembly of the Gods, except *Apollo*, looks merry and gay.

Emblematic Ordonnance of Folly.

Here we exhibit a naked young Man, ſtripp'd of all his Subſtance, (which he laviſhly conſumed) appearing before the frightful Idol, laſh'd by *Deſpair*: The ſtern old Man ſtanding next it, dreſt in a black Garment, has his Hair and Beard plaited, and ſomewhat like a Conjurer, is ſhewing the young Man a Cuſhion lying on the Ground before the

the Altar; from under which ſprout out Thorns; on which nevertheleſs he is forcing him to kneel: *Nature* on one Side, on the ſecond Ground, lies feeble on a Dunghil, looking with Tears at *Ceres* and *Bacchus*, who, deſpitefully going from her, deny any Succour: *Neceſſity* alone ſits ſquat down by her, having nothing about her but a broken Cup and ſome creeping Inſects: The Building ſeems to be a ruinous Palace; the Viſto behind the Idol is frightful enough; and yet how fine the Houſe on the third Ground appears, partly in the Sun, and partly in the Shade of the pleaſant Trees; methinks it has two Sphinxes of white Marble on two Hand-rails at the Sides of the Door; and on the Steps is ſeen *Luxury*, ſcattering Handfuls of Money out of the Horn of *Amalthea*: *Wantonneſs* is playing on a Timbrel to ſome dancing Satyrs and lewd Women: A little further under the Trees, ſome of the ſame Company lay, eating and carouſing like Brutes, by a Fountain: The aforeſaid Idol is like a *Chimera*, compoſed of many improper Parts; the Head of a Frog; the upper Parts like a Woman's; Arms like Wings; Hands as Lyon's Paws, with one of which it holds up a Purſe of Money, and the other reſts on an Harpy; it's Legs and Feet like thoſe of a Satyr; and on its Head is a Crown of Holm-leaves: The Prodigal is treading on a broken Stone, whereon appears a ſmall carved Altar, or ſome Remains of it: Fortune, deſerting him, is flying forward; at the ſame time *Envy* behind the Idol is laughing in her Sleeve. *Nefarium Vitæ & Fortunæ diſpendium.*

CHAP. XXI. *Neceſſary Obſervations in continuing an Hiſtory in ſeveral Pieces, for Halls, Galleries, &c.*

WE have ſeveral times aſſerted, that ſtrict Probability ought to be one of the principal Cares of a judicious Maſter in his Compoſitions, without Deviation on any Pretence whatever, be the Choice, Figures, Landskip, Architecture, *&c.* or any thing elſe; becauſe, as the Proverb ſays, *Truth, tho' obſcured for a Seaſon, muſt appear at laſt.*

Now, to obtain this Likelihood or Probability, beſides the Requiſites which we have in their Places already laid down, it will not be amiſs to obſerve, that the principal Perſonages *retain their own and known*

known Forms, Characters and Colours, from the Beginning to the End of the Work.

By the *Forms* we are to underſtand the Proportions of their Bodies.

By the *Characters*, the Features which alter from time to time with their Years; from Youth to Maturity; from thence to middle Age; and thence to old Age.

By the *Colours* we mean, the fair, roſy, pale or brown; beſides long or ſhort, dark, ruſſet, light or black Hair, long or frizled Beards: In fine, *ſuch an one muſt be known to be the ſame Perſon, thro' all the Compoſitions, without any Alteration.*

The ſame Conduct muſt be obſerved, with reſpect to the Attendants or Retinue; eſpecially a black Man and Woman, who, if they have any Part in the ſtately Attendance in the firſt Compoſition, muſt maintain that Poſt to the laſt; becauſe, being Slaves, they are ſeldom exchanged; and by their Preſence their Maſters are better known, eſpecially when they have been obſerved to attend them ſeveral times.

It's not improper to make mention of *Blacks*, both Men and Women, ſince they are ſeen in the Retinues of moſt People of Power in all Nations, the one more, the other leſs, and dreſt in a particular Garb, by way of Diſtinction, like great Men's Liveries, *&c.*

It's neceſſary, for avoiding Miſtakes, to know how many *Olympiads* the whole Work takes in, and exactly to enquire into the different Years in which the firſt, ſecond, third and fourth Story ended, in order to aſſign each Character its certain Age, abating for Accidents, which indeed ſo alter People, that they get out of Knowledge; as in the thin and ſlender, becoming thick and fat; and in the brisk and ſprightly becoming dull and heavy; and the contrary; and yet thoſe Accidents leave the Features, whence Likeneſs proceeds, in their Perfection.

But here perhaps it may be asked, if we follow this Obſervation punctually, whether the Likeneſs would not be ſo leſſened as to be quite loſt in old Age? To which I agree, ſo far as reſpects the Colour and Fleſhineſs, the one in a greater, the other in a leſs Degree; yet the Character, with all its known Features, is, what maintains Likeneſs, be a Man ever ſo old; wherefore, 'tis neceſſary to make *that* appear in the Perſons from time to time. *Alexander* was very young, when he waged War with the *Perſians*; and, at the End of his Conqueſts, died in the Flower of his Age. Of *Darius* and *Caſar* we ought to obſerve the ſame, tho' differing in Years from *Alexander*. *Chriſt*, at the Age of twelve, taught the *Scribes* and *Phariſees* in the Temple;

when full grown, he did his Miracles; and was, finally, accuſed, condemned and put to Death at about thirty.

Laſtly, we ought to obſerve, that the Life and Atchievements ſometimes follow in a long Series of Years, and ſucceſſively; as in the Stories of *Romulus*, *Julius Cæſar*, *Scipio*, *Alexander*, and many others; and, in Scripture, *Chriſt*, *John*, &c. of ſome of which, we have largely treated in our Book of *Tables* and *Emblems*, which we ſhall publiſh in due Seaſon.

We leave it now to any one's Judgment to conſider, how neceſſary the aforeſaid Obſervations are in the *Continuance of an Hiſtory*; wherein we muſt alſo take Care, that the *Horizon* through the whole Work be of *one Height, and level with the Eye of the Beholder*; as we have ſeveral times ſaid in its Place.

The ſame Conduct as we have recommended for Figures, reſpects alſo *all immoveable Objects* belonging to the Story; for Inſtance, if the general Subject require, that a Palace or Houſe muſt come in more than once, 'tis neceſſary that it always keeps its firſt Form and Station, only altering the Point of Sight, as we would have it ſeen either in Front or Rear, or in Flank, either near or diſtant.

The *Orders and Ornaments of Architecture* likewiſe come under the ſame Regulation; for the Frontiſpiece, Balcony, Porch, Steps, Rails, Balluſtrades, Statues, Windows, *&c.* muſt remain the ſame in each Compoſition; and not only ſo, but of the *ſame Marble* and the *ſame Wood*, abating for the Decays of Time.

With the inward Ornaments the Caſe is the ſame; for the Rooms *muſt not be adorned in two different Manners*, but with Tapeſtries or Pictures of ſuch or ſuch a Choice. The inner Court may be ſet off with Fountains, Statues, *&c.*

No greater Overſight can therefore, in my Opinion, be committed on ſuch an Occaſion, than to employ *different Hands* in ſo capital a Work, becauſe they commonly differ in Manner, Handling and Knowledge, as much as Night and Day; whence t happens, that the Chain of a Story is ſo broken and dubious, that, without an Explanation, 'tis difficult to know whom or what it repreſents; one following the antique Guſto; another the modern; one giving his Perſonages a certain Likeneſs, and another giving the ſame Perſon a Character quite different from that of the former, as it hits their Fancies and Choice; ſo that *Virgil*'s Saying is not amiſs, *Amant alterna Camenæ.*

I re-

I remember to have ſeen two Pieces, being the Continuance of one Fact; in both which were repreſented one and the ſame General; in the former, he was in Armour and bareheaded, more or leſs antique-like; and in the latter, he was triumphantly carried on a Shield, cloathed in Buff, and with Shoes and Stockings, Hat and Feather, and with a naked Sword in his Hand: As for his Carriage, it was as little like that of the former, as his Dreſs. Now how ridiculous this muſt look, let any one determine.

I could give more Inſtances of this Kind of Blunders, but thinking this a ſufficient Caution to thoſe who may be concerned in ſuch Works, I ſhall purſue our main Deſign, and come to *Likeneſs*; which, in a Word, lies in the Features, how much ſoever a Perſon may advance in Years.

To hit the Likeneſs well, and prevent the aforeſaid Miſtakes, the following is the beſt Method: Chuſe a fine Plaiſter-face, either of Man or Woman, which has *ſuch an Air as the Subject requires*, whether modeſt, auſtere or amorous; this Face we muſt make uſe of from the Beginning to the End of the Work, where thoſe Obſervations are neceſſary, either in Front or Profile, and with ſuch a Light as is proper to the *whole Deſign*, whether right or left, forward or backward, Candle or Torch; all this to be done without any Variation, except ſomewhat in the Livelineſs and Fleſhineſs, which, through Years, is continually abating in both Sexes, as we have before ſaid.

As to the Motion of the Paſſions, cauſed by particular Accidents, we have, in a former Chapter, ſhewed a Method, how to manage in ſuch Caſes, without the Life.

Having ſaid thus much touching the Ordonnance, I think it not improper to ſubjoin two Obſervations, which are as neceſſary to what has been ſaid as to what ſhall hereafter be treated of, namely, a Deſcription of the Conditions of Men in the Summer and Winter Seaſons; and conclude this Book with an Emblem.

A Man in Summer

Is vaſtly affected by the Heat, which, thinning the Blood, makes it flow with eaſe to the Extremities of the Body; whereby the Motions are freed from Reſtraint. The Head is raiſed; the Shoulders ſink; the Arms and Legs ſpread; the Hands and Fingers opened, whereby each Part of the Body ſeems to refreſh itſelf, affording every where free Paſſage for the Cold; the Mouth is generally open; the

Eye-lids ſeem to be brisker, becauſe Warmth enlivens all Things; cauſing alſo the Vapours, which aſcend to the Brain and fall again on the Eyes; the Hair ſtuck behind the Ears hangs down the Back, ſo that all ſeems to be uncovered.

A Man in the Winter Seaſon.

To expreſs this Figure well, 'tis neceſſary to explain Cold itſelf, as being the Cauſe of the ſubſequent Motions. The Blood, wherein lies the Warmth of the Body, is (by means of Cold, which is it's oppoſite, and enters from without, thro' the Pores) forced inwardly; ſo that it paſſes chiefly from the ſmall Members, to wit, Fingers and Toes, to its Center: Wherefore we ſee that, to keep off outward Cold, People ſink their Heads into their Breaſts; raiſe their Shoulders; hug themſelves very cloſe with their Hands under their Arm-pits, which the Cold cannot eaſily affect; the Knees joined, Legs ſomewhat bent, and the whole Body ſtooping; the Eyes almoſt ſhut, or kept open with Difficulty; the Mouth cloſed; the upper Lip hidden by the under one, which covers it up to the Noſe, to prevent the Cold's entering the Body; the Hair hangs careleſly both before and behind.

EMBLEM.

The beſt Method, a Perſon of weak Memory can take, is, to exerciſe his Judgment on Things at the Inſtant they preſent themſelves to him; that is, to ſet down what he has a mind to keep, that he may at any time have recourſe to it for his future Information and Remembrance; and this to be repeated 'till he has gained what he wants: But this cannot well be done, unleſs he, at ſuch Times, ſuſpend the Uſe of three of his Senſes, *Hearing, Taſte and Smell,* and *retain only Sight and Feeling*, according to our Sketch, thus:

A *young Man,* in his Prime, is ſitting at a ſmall Table, with a Pen or Crayon in his Hand; *Memory* is ſitting over againſt him, holding upright an open Book, wherein *Truth* is repreſented, to him on the Table; *Time,* ſtanding by him on one Side, points at the Figure of *Truth*; and *Prudence,* on his other Side, is guiding his Hand; *Sight* and *Feeling* ſtand by him at the Table; the three other Senſes are, at the Command of *Judgment,* conducted by *Temperance* to another Apartment; behind *Memory, Judgment* is ſeen driving away ſome *Children,* who are obſerved here as Vices and untimely Hindrances, prejudicial to *Memory*;

Memory; thoſe unſeaſonable Impediments, always hovering about us, and courting our Smiles, have each their particular Tokens in their Hands; the firſt, a *Timbrel*; the ſecond, a *Racket*; the third, a *Plate of Grapes*, the fourth, a *Pye*; the fifth, a *Partridge*; the ſixth, a *Fool's Cap*.

Thus we may eaſily ſee, how weak and imperfect we are, when *Judgment* does not aſſiſt us, and we are miſled by the Bent of a corrupt Inclination.

The End of the Second Book.

THE

THE

ART of PAINTING.

BOOK III.

Of Things ANTIQUE *and* MODERN.

CHAP I. *The Difference between what is Antique and Modern.*

WE are now obliged, to put in Execution our Purpoſe of making a proper Diſtinction between Things Antique and Modern; ſince the Difference between them is ſo great, that they cannot unite, without cauſing exceſſive Deformity; *for Things Antique are always the ſame, but the Mode continually changing*; its very Name implies its Mutability; ſince nothing is more unconſtant than what depends on Faſhion; which alters not only annually, but even daily in thoſe who mimick the Court. Theſe Contrarieties, which are ſo confounding, and cauſe ſuch a Variance between what is *antique* and *modern*, we ſee chiefly in the Compoſition of Hiſtories, Fables, Emblems, and ſuch like; in which both (yet the *Modern* moſt) are blended together.

Congruity and Suitableneſs in the Compoſition of Hiſtories are true Tokens of a judicious Maſter. What is more glorious, than while we are raviſhing the Eye, to pierce the Heart? While the Sight is recreated with the Beauties of the Art, to tranſport the Mind with the Deco-

Decorum and Energy of the Compoſition? He therefore is eſteemed a prudent Maſter, who not only gives *every thing its proper Colours, but alſo its due Expreſſion, pure and uncorrupted.* Thus we ſee that great Maſters, who are got to that Perfection, do not blend Things promiſcuouſly, and without Diſtinction, as Eaſt, Weſt, South and North in a *Chaos-manner*; becauſe, with the little Maſters, we ſhould then act againſt Nature; it is therefore neceſſary, that we nicely conſider what it is we intend to repreſent, to the end that we may not fail in giving the *true Meaning* of it. How can the Truth of a Thing be known, unleſs it be repreſented as clear as a literal Explanation? Let us then, curious Artiſts! ſedately weigh, what gives the Art ſuch an Effect and Luſtre: Have ye a mind to borrow any thing for your Ordonnance, examine firſt the Story ye deſign to handle, whether it be *Perſian, Greek, Roman,* &c. Will ye repreſent * *Darius,* chuſe all your Materials from the *Perſians,* for his Attirement. Will ye bring † *Demoſthenes* on the Stage, learn the proper Circumſtances of the *Athenians,* and make him appear a great Heroe. Will ye exhibit the valiant ‖ *Scipio,* give him a *Roman* Dreſs, and other Neceſſaries from that People ſuitable to it. By this means *each Perſonage will have his true Property,* and you will ſhew your Skill in Hiſtory, and alſo, by obſerving *the Time when,* and *Place where,* repreſent the Subject accordingly. Would ye exhibit *High* or *Low-Dutch, Engliſh* or *French* Stories, fetch no Materials from *Perſia, Greece* or *Italy*; each Country can furniſh ſufficient Matter proper for its Climate, to wit, Plants, Manner of Living, Paſtimes, Houſe-ornaments, Stuffs, Dreſſes, publick Worſhips, Times and Manners of Eating and Repoſe: All which Particulars muſt be attentively conſidered, in order to gain our Point, and for which Purpoſe Reading and Books are neceſſary: For as a Profeſſor in Law muſt draw his Knowledge from the Marrow of the *Roman, German* and other Writers of Juriſprudence; a Divine from Scripture and the Commentators thereon; and a Philoſopher the ſame; ſo a Painter ought to be skill'd in the Repreſentations which he makes his principal Study, whether the ſame be *ancient* or *modern.* Hence we judge, what a Fund of Knowledge is requiſite: If a Painter would be univerſal, he ſhould almoſt know every thing; nay, more than many other Artiſts in

* He and his Army were defeated at *Marathon*; and afterwards by *Miltiades,* General of the *Athenians.*

† He conquered *Sicily,* after he had laid waſte the Country of *Epidaurus.*

‖ By whom *Carthage* was deſtroyed.

in their particular Callings; for he ought to have a tolerable Knowledge of Mathematics, Philoſophy, Geography, Hiſtory, *&c.*

Do not meddle then either with Things which you are not converſant with, or follow the Advice of others; for 'tis more commendable to sketch a Dog or Cat *well*, than an Elephant, Camel or Crocodile *poorly*. Are you diſpoſed to handle *an ancient Story, borrow nothing for it that's new, and of modern Invention*; ſince what is diſguiſed with Falſhood can never be Truth; like a Traveller, who darkens Truth by his own Additions, whoſe Whims make him deſcribe Things he never ſaw, and that, to a Perſon who, on due Conſideration, ſoon diſcovers the Fallacy. The Artiſt's *Judgment* itſelf muſt therefore *always go before*; and all that he undertakes be governed by *Reaſon and Nature*: An *Italian* ſhould not be in an *Indian* Dreſs; or a *Perſian* in a ſlaſh't Doublet, ſince the Perſon we deſire to know, does thereby *become unknown*. Each Country and People are known, not only by their Habits, but by all the other Circumſtances before-mentioned; give then to *each* its own Requiſites, and every Thing that's proper to it. How excellent muſt a Picture appear, and with what Admiration viewed, when every Thing has its due Qualities, and the Whole, a prudent Management! What will not the Artiſt merit, if he perform nothing beyond his Strength and Knowledge! For, ſince we cannot know all Things in Perfection, we muſt keep within the Bounds of our Underſtanding. He who would be every where, is ſeldom found any where; and by confounding Things does, inſtead of real Judgment, diſcover his little Skill. Repreſent then no more than your Capacity will admit; and principally take care, *not to intermix modern and ancient Dreſſes, and Furniture in the ſame Compoſition*: Thus we ſhew a generous Spirit for Eminence, and with the excellent former and later *Italian, French, Flemiſh*, and other Maſters, an Emulation to excel in what is noble, great and artful.

I think I can't better deſcribe the Difference between what is *Antique and Modern*, than by a Windball and an Egg, thus; the Ball, by being toſſed to and fro, and at laſt burſting, repreſents *ſhort Duration*, affording nothing but Wind; but the Egg hatched and opened, produces a living Creature; not only *a Something*, but *ſomething good*; the former, a mere Nothing; or, if it have a Name, 'tis Vanity, and therefore rather bad than good.

Painting was, by the ancient *Romans*, ſo highly eſteemed, that none but Noblemen durſt learn it: As we may alſo gather from the Painters, ſeveral of whom have been of noble Extraction: And the Reaſon of it is very evident, ſince 'tis not only probable, but reaſonable, that

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ſuch ingenious Spirits ſhould have a diſtinguiſhing Inclination for Arts, ſuitable to their Quality, above the Vulgar. Their Meditations, Actions, and Perceptions were fixed on great and ſublime Things: They inquired into, and conſulted many excellent Authors of Hiſtory, Fables and Emblems, as well ſacred as profane, and the Accounts of ancient Medals; from whence they have drawn plentiful and ingenious Matter for their Studies: What excellent Paintings have they not oblig'd the World with! How many Temples, Palaces, and other rare Structures have they enriched with elegant Devices inciting to Virtue; whereby they have bequeathed a laſting Name to Poſterity! How did Architecture (never enough to be praiſed) flouriſh in their Times. But what Alterations do we ſee now? How are the Beauties and profitable Uſes of Painting either ſunk, obſcured or ſlighted, ſince the * *Bambocciades are multiplied in theſe Countries*; at preſent we can ſcarce ſee one Virtue appear, but ten, nay an hundred Vices will riſe counter to it; thus has ſprung up a ſecond *Hydra* like that of *Lerna*; ſo that we want a valiant *Hercules* to lop off thoſe Dragons Heads which are always ſprouting. Thus Architecture itſelf, how excellent ſoever, is, with the right Practice of Painting, brought into Diſgrace, and ſlighted by other Nations; ſince we ſcarce ſee a beautiful Hall or fine Apartment of any Coſt, that is not ſet out with Pictures of Beggars, Obſcenities, a *Geneva*-Stall, Tobacco-ſmoakers, Fidlers, naſty Children eaſing Nature, and other Things more filthy. Who can entertain his Friend or a Perſon of Repute in an Apartment lying thus in litter, or where a Child is bawling, or wiping clean? We grant, that theſe Things are only repreſented in Picture: But is not the Art of Painting an Imitation of the Life; which can either *pleaſe or loath?* If then we make ſuch Things like the Life, they muſt needs raiſe an Averſion. They are therefore too low and unbecoming Subjects for Ornament, eſpecially for People of Faſhion, whoſe Conceptions ought to ſurpaſs the Vulgar. We admit indeed that all this is Art, or at leaſt called ſo, when the Life is thereby naturally expreſt; but how much the beautiful Life, skilfully handled, differs from the defective Life of modern Painters, let the Curious determine. It's certain that Men (and Beaſts too) have each a particular and different Inclination to particular Things; whereby they love what's agreeable to their Natures, the one good, the other bad, becauſe (as ſome pretend) they are governed and influenced by certain Conſtellations happening at their Births: This at leaſt we know, that one Man inclines to Hunting, and

* The Followers of *Bamboccio*, a celebrated Painter of mean Subjects.

a Country-life; another, to War, Strife and Contention; another to Merchandiſe and Deceit; this, to Politicks and great Things; that, to Pleaſures, *&c.* So that in each we diſcover what his Nature and Paſſion is prone to.

But let us reflect on the two Arts, Noble and Ignoble; or *Antique and Modern*, and ſee how much they differ both in Objects and Execution. *The Antique is unlimited*, that is, it can handle *Hiſtory*, ſacred as well as profane, *Fables* and *Emblems* both moral and ſpiritual; under which three Heads it comprehends, *all that ever was, is, and ſhall be*; the *paſt, preſent* and *to come*; *and that, after an excellent Manner, which never alters, but remains always the ſame: The modern, contrarily, is ſo far from being free, that it is limited within certain narrow Bounds*; *and is of ſmall Power*; *for it may or can repreſent no more than what is preſent, and that too in a Manner which is always changing: What is paſt and to come is without its Power*; *as alſo Hiſtories, Fables and Emblems, as well poetical and philoſophic as moral.* Hence we may judge what the *modern* Art of Painting is, and why it cannot be called *noble*; much leſs have any Harmony with the *antique.* I could aſſign more Cauſes for this Diſunion, but ſhall at preſent omit them for two Reaſons; firſt, becauſe Men's Judgments are ſo various; and each argues according to his Paſſions and Inclinations, in Proportion as he likes or diſlikes a Thing: Secondly (which is the principal) that I may not be thought to raiſe any Suſpicions of Partiality or Prepoſſeſſion. But why ſhould I reſtrain my Thoughts? Let me ſpeak plain in Spite of others; I ſay then, that altho' *modern* Things ſeem to have ſome Prettineſs, yet they are only to be eſteemed as *Diverſions of the Art.* I moreover maintain, that ſuch Painters, as never produce more than one Choice of Subjects, may truely be ranked among Tradeſmen; ſince ſuch Repreſentations cannot be called an Exerciſe of the Mind, but an handycraft Trade.

By ſuch Remarks as theſe, we may ſufficiently perceive, that from *Apprehenſion, Knowledge* and *Judgment* ſpring the Luſtre and Elevation of the *antique Art* of Painting; and contrarily that *Ignorance, Negligence* and *Self-will* debaſe and ſubject *the modern*: So that the Ancients have not improperly placed *Minerva* by the one, and *Midas* by the other; intimating by the former, *Skill in the Art, Practice, Carefulneſs and an heavenly Talent*; and by the latter, *Imprudence, blind Zeal, worldly Defects and Hindrances.*

But if any one would perhaps examine, whether there be not a Means to make the *Modern noble*, as well as the *Antique*, that they might both march together, they would find it to be Labour in vain;

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ſince Defects once got footing are not eaſily remedied: But further, we often hear with Wonder, that Painters perſuade one another that, in handling a Subject, 'tis enough to follow Nature, tho' ſhe be defective; as crooked, lame, ſquint-ey'd, or blind; and that when ſhe is imitated with a delicate Pencil, that is ſufficient; and ſuch is their Zeal and extraordinary Pains, that one paints for that end the Air of his Wife, tho' ever ſo ugly, with all her Freckles and Pimples very exactly; whereby the Agreeableneſs of a beautiful Woman'sFace is quite loſt: Another chuſes his clowniſh unmannerly Maid-ſervant for his Model, and makes her a Lady in a Saloon: Another will put a Lord's Dreſs on a School-boy, or his own Son, tho' continually ſtroaking his Hair behind his Ears, ſcratching his Head, or having a down-look; thinking it ſufficient to have followed Nature, *without Regard to Grace*, which ought to be repreſented; or having recourſe to fine Plaiſter-faces, which are to be had in Abundance.

The beautiful and well-compoſed Airs in a Picture of many or few Figures, have a great Effect on the Minds of the Knowing; of which the Ancients were thoroughly ſenſible; for in the moſt perfect Bodies they made the Face chiefly to excel in Beauty and Agreeableneſs. No one of Judgment will deny, that a beautiful and well-carriaged Woman has ſuch an Aſcendant as moſt effectually to move her Beholders in two different Manners, and by two contrary Paſſions; under Misfortune or in raging Pain, ſhe will pierce a Man's Heart, and move him to Compaſſion; and when ſhe entertains us on any joyful Occaſion, with Singing or Laughing, ſhe will at once delight us: A clowniſh Woman contrarily, will not produce any ſuch Effects; for her Beholders, thro' her Unmannerlineſs and ſimple Behaviour, deſpiſe her Mirth, and mock her ridiculous Sorrow.

What great Defect do we not ſtill find in *modern* Painters, when they uſe, or rather abuſe, the Life; not doing like thoſe, who being accuſtomed to *a nobler* Manner, view the Life with Knowledge and Judgment, that is, *not as it ordinarily appears, but as it ought to be, in its greateſt Perfection:* Whereas the others, blinded by Cuſtom, have no ſuch Nicety; becauſe they imitate the Life juſt as they ſee it, without any Difference: We even ſee them make it more deformed than Nature ever produces; for the more miſ-ſhapen Faces *Bamboccio*, *Oſtade*, *Brouwer*, *Moller*, and many others made, the more they were eſteem'd by Ignorants: By which *low Choices* we can eaſily judge, that they were Strangers to Beauty, and Admirers of Deformity: However 'tis an infallible Rule, that daily Cuſtom and Converſe with People like our-

ourſelves, contribute much to it. Thus Deformity and Vice are preferred to Virtue, and what ſhould be ſhunn'd ſought; whereas he who is ſenſible of Virtue will always endeavour to eſcape Error.

CHAP. II. *Method for repreſenting what is City-like, or elegant Modern.*

THE continual Changes in worldly Things afford us plentiful Matter for *modern Manner*, without recourſe to Hiſtory, Fables or Emblems; even ſo much as to be endleſs; as may be gathered from the Aſſemblies for publick Worſhip, Pleadings in Courts, Plays, Family-occurrences, and the like: All which we perceive to be either majeſtic, amorous, ſorrowful, or otherwiſe. *Thoſe Things, how different ſoever, can be repreſented in the antique Manner as well as in the modern, provided each keep its Quality*; as I have already intimated, and ſhall further inſiſt in the ſubſequent Examples; which can be handled in *both Manners alike natural and proper, without either's borrowing any thing from the other, but the Subject.* This I think worthy of Remark; and the rather, ſince, to my Knowledge, no Author, treating of *Things Antique and Modern*, has ſaid any thing touching it.

Fra. Mieris has not only curiouſly followed his Maſter *Gerard Dou*, in the elegant *modern* Manner, but is, in ſome Things, his Superior; and the rare *Pouſſin*, and *Raphael*, Prince of the *Italian* Painters, excell'd in the *Antique:* Let us then follow their Examples in what is moſt agreeable to our Guſto's; and tho' the latter far exceed the former in Nobleneſs, it's however more commendable, to be like a *good* Mieris *in the modern Manner, than a bad* Raphael *in the antique.* Tho' I remember to have ſeen a Picture of old *Mieris*, which, as often as I think of it, ſurpriſes me; it was an half-length Figure, about the Bigneſs of the Palm of the Hand, repreſenting the Art of Painting, holding a Vizor in her Hand; its Air, Head-attire, Dreſs and Furniture ſo very beautiful and truly *antique*, that I never ſaw the like done by any other *modern* Maſter, how skilful ſoever. Whence it appears, how rare it is for a *modern* Maſter to give into the *Antique.*

Let us now repreſent the Caſe of *Parents permitting their Children to take ſome Diverſions in Bathing*: A Deſign which can be *as well executed in the Antique as the modern Manner.* The Bagnio comes forward

ward in the Piece, having a Deſcent into it of two Steps: The Boys, from 12 to 15 Years old, about the Water and in it, are naked: A Daughter, of 20 Years of Age, is ſeen with a fine white Linnen Cloth over her Body, in order to cover what Modeſty conceals, and as is cuſtomary on ſuch Occaſions; nevertheleſs her Arms and Part of her Legs are bare; ſhe is coming up the Steps on the left Side: One of the aforeſaid Boys holds her faſt by a Flappet of the wet Cloth, in order to prevent her going up: Further behind, near a Bed, the eldeſt Daughter, about 25 Years old, appears almoſt unſhifted; and near her, a Maid-ſervant to put the Cloth about her: The Father we repreſent, dreſt either in his Cloaths, or a *Japan* Night-gown, ſtanding on the Brink of the Bagnio, and laughing at the Boys who are in it, and playing their Tricks: One of them is ſtanding with his left Leg on the Steps, and with the other Foot juſt touches the Water; the youngeſt Boy lies on his Belly extended on the lowermoſt Step, plaſhing with his Hands in the Water; the Cloth of the Daughter, who is ſtepping out of the Bagnio, dropping wet, ſticks ſo cloſe to her Body, that the Nakedneſs of the Members appear tranſparently through it: The Mother all this while is buſy in ſerving ſome Sweet-meats on a Table covered with a Napkin, near which, a Child, of 2 or 3 Years of Age, is ſitting in a Chair in his Shirt; to whom ſhe offers a Macaroon. Somewhat further are ſeen ſilk Gowns, Petticoats, velvet Scarves, Hoods, *&c.* hanging on Pins: On a Table are lying pearl Neck-laces, Bracelets and other Trinkets: In fine, the whole Diſpoſition is moſt orderly, natural and beautiful. As for the Boys Cloaths, to wit, Coats, Hats, Breeches, Stockings, Shoes, *&c.* they lie on the Brink of the Bagnio.

Now I refer it to the judicious Reader, whether the Daughter, who, on the left Side, is ſtepping out of the Bagnio, ought not, notwithſtanding her being covered with the Cloth, to be repreſented beautiful and ſhapeable in her Arms, Legs, Hands and Feet, nay, even her Body alſo, ſo far as the Nakedneſs appears thro' the wet Cloth? Her Modeſty appears evidently by her baſhful Look: What a Carriage ſhew the Feet and whole Body, while ſhe endeavours to cover the Parts which Modeſty conceals! And how modeſtly does ſhe ſtep up, inſtead of expoſing thoſe Parts by a wanton Gate! I ask further, whether the Boy, who is ſtopping her by the Flappet of the Cloth, ought to be leſs beautiful and well-made than the Father in the flowered *Japan* Gown? The Boy the ſame, who lies extended on his Belly; in whom muſt appear Innocence and Childiſhneſs: The eldeſt Daughter in her Bloom, well deſcended and virtuouſly educated. To whom ſhall we liken

liken her? Whence muſt we fetch her Beauty? And whom muſt we uſe for a Model? A vulgar Perſon, or one of a better Appearance: Even this latter would be inſufficient for the Purpoſe, if not well educated and fine-carriaged; becauſe Beauty without Grace looks miſhapen and ſtiff: This Virgin then, who is, except in her Feet, quite naked, ought principally to be painted as beautiful and agreeable as a *Grecian Venus*; I mean not, a wanton one, but an * Heavenly one, *i. e.* a virtuous one; for as much as the Soul differs from the Body, and the Body from the Dreſs, does Nobility from Commonalty, Virtue from Defect. If any one ask, where he ſhall find thoſe Beauties; I refer him in the firſt Place, to the Books which treat of perfect Proportion; wherein true Grace conſiſts: Whilſt he is ſtudious in thoſe, he ought to have the beſt Plaiſter-figures before him, in order to exerciſe his Underſtanding, and thereby acquire a ſolid Judgment. If it be again objected, that the Plaiſter is not equal to living Nature, I own it; for I mean not, that the Artiſt ſhould paint Fleſh-colour after them, but get a perfect Idea of their † Beauty, Grace and Agreeableneſs, both general and particular; whence Perfection ſprings; for the Colouring is evident, and eaſy enough to be found in the Life, as I could prove in ſeveral Inſtances of ſome ordinary Painters who coloured well; who, before they had made much Progreſs in the Art, were cried up for great Men, and yet, having any Thing extraordinary to do, were not able to sketch well an Head, Hand or Foot.

The *modern Painting* can therefore not be accounted *Art, when Nature is ſimply followed*; which is a meer imperfect Imitation or defective aping her. Even, were a Thing repreſented ever ſo natural, well-deſigned and properly ordered; the Condition, Manners and Cuſtom of the Country well obſerved, and the Colouring moſt exact, yet the Knowing will not think it artful: But when Nature is *corrected and improved* by a judicious Maſter, and the aforeſaid Qualities joined to it, the Painting muſt then be noble and perfect.

I ſay therefore, with reſpect to the Naked, whether of Man, Woman or Child, that when 'tis not exhibited moſt beautifully, or in its *due Proportion*, the *modern Painting* cannot deſerve the Name of *Art*; and with good Reaſon, ſince this is the only Method whereby to make thoſe two unlike Siſters accord.

Van Dyk, never enough to be commended, gained Excellence in the *antique* as well as the *modern* Manner, by ſtrictly following the aforeſaid three Graces in both; and he thereby acquired the Epithet of *Match-*

* *Venus Urania.* † The *Three Graces.*

Matchleſs: Let us therefore follow his noble Example in what made him ſo famous; ſince he is the firſt who carried the *modern* Manner ſo high as to gain it the Name of *Art*. Whence we may eaſily conclude, what great Difference there muſt be, between a Painter who makes the *modern or defective Life, his Study and Excellence*, and one who follows the *Antique, or makes a thorough Inquiry into every thing that's beautiful and perfect*: The Difference is even ſo great in every reſpect, that I cannot but wonder at it; eſpecially, when I conſider how much greater the Number of the former Sort is, and how they daily increaſe. I wonder, I ſay, that now-a-days Virtue is ſo little heeded; Virtue, which took its Riſe from Heaven, is now, as formerly the godly * *Aſtrea* did, flown thither again; and Vice, contrarily, which ſprung forth of † *Erebus* and black Earth, keeps its Station. But it cannot be otherwiſe, ſince *blind Love* alone rules, and an || *Anteros* is no more. The Reaſon of ſo great a Difference can be attributed to nothing elſe, but the different Inclinations of Painters, to Objects agreeing with their Tempers.

They, who content themſelves with following *defective Life*, will never produce any thing *perfect*, or deſerve the Name of artful Maſters; becauſe *not knowing, or not caring to know, what is beſt*, they cannot ſo much as ſtrive at it: To which add, another Miſchief; *they more eaſily judge of what is bad than good*; as I ſhall explain myſelf in the following Example.

A *young Man* as a Painter with Pallet and Pencils, attended by *Zeal*, is led, by a blind *Cupid*, to the Figure of *Nature*, whoſe Face is covered by *Vulcan* with a Veil. The *Sun* behind the young Man enlightens the aforeſaid whole Figure. *Mercury*, on a Cloud, with his *Caduceus* in one Hand, holds a Star over the Artiſt's Head in the other. The Meaning is this.

Nature

* *Aſtrea*, or Uprightneſs; Sincerity, Love and all heavenly Virtues are underſtood by her. She was the Daughter of one of the *Titans* and *Themis*, according to *Heſiod*: But *Ovid* calls her, the Daughter of *Jupiter* and *Themis*. She came from Heaven in the Golden Age, and when Vice and Corruption got footing, flew thither again.

† By him is underſtood *Hell* and the *Night*. Some name him the God of *Hell*, and ſay he was married to the *Night*. Alſo an *Helliſh River*, of which *Virgil* ſings thus, in his *Æneids*.

——————— *illius ergo*
Venimus & magnos Erebi tranavimus Amneis.

From *Erebus* and the *Night* are brought forth Lies, Envy, Stubbornneſs, Poverty, Sickneſs, *&c.*

|| *Counter-love*, Son of *Venus*, and younger Brother to *Cupid*. See *Suidas*, *Pauſanias*, *Porphiry*, &c.

Nature is the Painter's Object; the *Sun* repreſents *Knowledge*; Vulcan, *the groſs Part of the Air, or Earthineſs*; and *Mercury, inevitable Fate.* The reſt explains itſelf. Thus much touching a *modern* Painter.

Another Emblem may have this Difference, that inſtead of *Vulcan*'s covering the upper Part of *Nature* with a Veil, *Pallas* is taking it off; and *Anteros* introduced inſtead of *Cupid*: The Meaning is, that *Judgment* by *Pallas* (which ſignifies *Wiſdom*) governs the upper and moſt perfect Part; and diſcovers to the Soul all it needs to know; when *Anteros* ſignifying *Love to Virtue*, is leading the Painter, attended by *Zeal*, to it.

But to ſpeak ſtill plainer, we ſhall ſubjoin a third Ordonnance.

We repreſent *two young Men* of equal Age; the one ſtanding on the Ground before the Figure of *Nature*; and the other, on one Side, or behind him, ſomewhat raiſed on a Stone or Step: By the former is placed *Vulcan*, and by the latter, *Pallas*; the one ſignifying *Defect* or *Earthy* Parts, and the other, the *Soul* or *Perfection.* Let the Figure of *Nature* be enlightened by the *Sun*, and cauſe triangular Rays to proceed from thoſe young Men's Eyes upon it; the Rays of the former extend *from the Feet up to the middle*; and thoſe of the latter *take the whole Figure.* Let us now judge, when the *Sun* repreſents *Knowledge*, which of the two young Men can ſee and comprehend *the moſt*, and is moſt perfect, he who views the Figure but half-way, or he who examines it up to the upper Parts. Whence we may learn, that the *Mind* and *Judgmeut* are beyond the *Hand* and *Practice*, which, without *Theory*, are of no Worth. *'Tis Art to produce ſomething which we have not in Sight; but mere copying and aping to imitate what we have before us.*

But let us go further, and conſider, whether the foregoing Example cannot be applied to the Caſe of the *Lovers of the antique and modern Manner.*

We ſuppoſe then *two Lovers* inſtead of two Painters, and take the *Art of Painting, inſtead of Nature*, for the Object; which they, like the others, view, the one intirely, the other but half-way: Thus he, who comprehends the Figure throughout, knows moſt, and has the beſt Knowledge, and is conſequently *a greater Lover*; when the other is obſerved as *a Lover of low Things*, and ignorant of the more noble: Of this latter Sort we find the greateſt Number in our Countries.

It's a certain Poſition, that ſome Men, tho' hinder'd in their Youth by an ordinary Education, from attaining ſublime Thoughts and great Things,

Things, can alter in Time by Art and Exerciſe; even conquer their innate Diſpoſitions, and fit themſelves for noble and excellent Things; ſo that we need not wonder, that *Demoſthenes* was not more eloquent than *Demades*, who, tho' he ſeemed as if Nature had not beſtowed on him either Tongue or Speech, yet became ſo eloquent, that his ſingular Example ſhews, there's nothing impoſſible to Art; nay, few Defects, which, like *Demades*, Diligence and Labour cannot overcome. Do we not read of *Heraclides*, that he became a Philoſopher in ſpite of Nature and Education? Why does *Socrates*, not prone to Virtue, become virtuous? Wherefore we need not wonder, that many great Men have obtained great Endowments, tho' naturally unfit for them: And from hence we may infer, that Art and Exerciſe are of more Worth than the Productions of Nature.

I have not yet made mention of ſeveral Men of mean Extraction, who, tho' they ſpent many Years with Pleaſure and Aſſiduity, in *low Imployments*, yet afterwards arrived, to general Surprize, at the Top of their Art; as is ſaid of *Polydoro da Caravaggio*, who, in *Raphael's* Time, having been an Hod-man to his 18th Year, became afterwards a great Maſter: The ſame was the Caſe of *Quintin Matſys*, who having been, to his 20th Year, a Smith, gave into Painting, and much ſurpaſſed his Cotemporaries. *Martin Hemskirk*, a Country-man's Son, *Andrea Mantegna*, a Cow-herd, and many others of mean Birth alſo went great Lengths in the Art.

Was not, among the ancient Philoſophers, *Protagoras*, a Country-man's Son; *Pythagoras*, an Engraver's; *Iphicrates*, General of the *Athenians*, a Taylor's; the Orator *Demades*, aforeſaid, a Sailor's, and the *Mantuan Maro*, Prince of the *Latin* Poets, the Son of a Potter? Even the *Muſes* themſelves were poor; their Nobility ſprung not from their Birth but their Science.

We could give many more Inſtances of this Kind; but, not to ſeem tedious, ſhall proceed to

CHAP. III. *The Nature of City-like Subjects; which daily afford plentiful Matter for a* modern *Painter.*

AS the Genius of Artiſts differs, one leading to the ſublime Manner, another to the common, even to the meaneſt, ſo we find our-

ourſelves obliged, to treat of all Parts of the Art, in order to be alike uſeful to every one.

We have already obſerved, that there are three Sorts of People, the courtly or high; the Citizen or Commonalty; and the mean or poor State; the firſt is ſpoken of in the foregoing Book of *Ordonnance*; and the ſecond ſhall now follow.

We ſuppoſe, that every Artiſt endeavours to excel in his Choice of Subject; that ſome ſeek Fame and Money; others, Money and Fame; others, Money only: At the ſame Time we think it no leſs artful, to repreſent a Jeſt than a ſerious Matter; a Countryman, than a Courtier, or an Aſs, than an Horſe, ſince either requires good Skill to expreſs it properly.

Altho' there's a great Difference between Citizens and Courtiers, yet the one as well as the other may excel alike in Beauty and Goodneſs; 'tis Grandeur alone that makes the Diſtinction between the City and Court; for Luxury and Pride are peculiar to the latter, but Modeſty and Temperance to the former.

Having premiſed this, it will be eaſy to exhibit plainly, the further Circumſtances, as Occaſion ſhall call for them; firſt obſerving, that as the City-life is peculiar to us, with its daily Occurrences of Aſſemblies, Paſtimes, Family-affairs, and other Particulars, mentioned in the preceding Chapter; ſo 'tis the more eaſy for a Painter to make ſuch Subjects his Practice; eſpecially one who finds himſelf inſufficient for the grand Taſte, for whoſe Sake we give the following Schemes. And firſt an

Example of Intreating and Refuſing.

Two Virgins are ſeen at a Table, drinking *Tea*; the youngeſt is in her Within-door Dreſs, and the other, a Friend paying her a Viſit; each has her Cup and Saucer; that of the youngeſt ſtands filled before her, and ſhe has the Tea-pot in her Hand, in order to fill the Cup of the other, who, having turned it down, ſets it on the Table; ſhe is friendly *intreated* by the other to drink another Diſh; as if ſhe ſaid, — *Pray, dear* Iſabel! *one Diſh more*; but a Servant entring the Room to call her away, ſhe *refuſes* it, with her Hand on the Tea-pot, to hinder filling, ſeeming to ſay, —— *I thank you heartily*; *fill no more.* Theſe two Paſſions cauſe two contrary Motions in the whole Body, Hands, Feet and Face. The Mother, who is letting in the Servant with his Hat under his Arm, holds the Door half open, and is ſhewing

ing him his Miſtreſs; the opening of the Door diſcovers a Sledge, (the uſual Carriage of *Holland*) with which he is come to fetch her.

Now, in order to expreſs more plainly this Riſing from the Tea-table, we may place another Virgin at it, near *Iſabel*; who, looking towards the Door, ſeems to riſe and ſet down her Cup: The Man we may make approaching his Miſtreſs, with a Letter in his Hand; and the Mother, ſtanding at the Door, and looking: A little Boy may alſo properly ſtand at the Table, who, ſtealing a bit of Sugar out of the Box, is watching his Siſter, to ſee whether ſhe obſerves it. Thus the Matter may ſtand with reſpect to theſe two Virgins.

Have we a mind to repreſent the ſame Occurrence by *Gentlemen*, we ought only to change the Tea into Wine; the Tea-pot into a Bottle; the Cups into Glaſſes; the Tea-equipage of Kettle, Chafing-diſh, *&c.* into a Ciſtern, according to the Seaſon; and the Mother into a menial Servant; the Apartment, if in the Summer-ſeaſon, to be in a Garden-houſe; and, in the Winter, a Chamber, with an Entertainment, or Collation.

Such Subjects as theſe are very commendable, and may be nobly diſpoſed, to the Credit of an Artiſt: But he muſt *avoid handling Cottages, Brandy-ſhops, Ale-houſes, Bawdy-houſes, Corps-de-Gard*, and the like.

We ſhall exhibit another Example of daily Occurrence; whereby appear *more Paſſions*; in order to ſhew, that they muſt not be wanting in ſuch Repreſentations.

EXAMPLE II. *Of an Accident which happened at a Painter's Houſe.*

The Artiſt had one Morning a fine Plaiſter-figure and two Buſts brought home; and ſetting them out of the way on a Cheſt of Drawers, and then paying the Figure-maker, let him depart: A Boy of 7 or 8 Years of Age ſitting near the Drawers, eating a Piece of Bread and Butter, ſaw this; who, after he had eaten, and his Father left the Room, took a Chair, in order to view them near; and thinking them Play-things, muſt needs take them down: but either thro' their Weight, or the tottering of the Chair, whereon he ſtood, he dropp'd the Figure. On this Noiſe the Father, apprehenſive of what had happened, came down into the Room, and beheld the Misfortune with Sorrow. The Boy affrighted, looked about for a Corner to hide in; and at laſt run to his Mother, hanging about her Neck, and begging

her to ſave him. She, tho' concerned for the Damage yet, deſired the Father to conſider the Child's Innocence; upon which, and the Intreaty of his Daughter, who had ruſhed into the Room, on hearing the Outcry, he was pacified; ordering the Maid-ſervant to gather up the broken Parts, and to fling them away: After which, he took the two Buſts in his Arms, and returned to his Room.

Altho' this Accident be in itſelf of no great Moment, yet it will furniſh Matter enough for a Mode-painter, as well as the contrary, to fill three Cloths with; being full of efficacious Paſſions, Elegance and Variety; and as rich in Subject as if it were a Fiction.

It can't be denied, that this Subject, tho' no Hiſtory, is of an *hiſtorical Nature*, and requires as much Pains as the handling ſome Fictions out of *Homer* or *Virgil*. We grant indeed, that the Nature of it gives us Liberty of adding what Ornaments, or taking away what heavy By-works we pleaſe, ſince we are Maſters of our own Inventions, and can manage our Thoughts as we think fit, 'till we have brought them to our Liking; which is a Licence not allowable in other Kinds of Hiſtory; nevertheleſs when we have a mind to exhibit an Accident like the preceding, we muſt *confine ourſelves to all the Particulars of it*, tho' no Hiſtory; becauſe by abating or leaving out any of them, it would make no Impreſſion on us. This Example then, tho' only an Introduction to ſuch Sort of Compoſitions, yet requires a punctual Imitation; and we get in time richer in thoſe Inventions, by daily Occurrences. They muſt even be pleaſant to Painters in the grand Manner, ſince they recreate the Mind, require no Reading, and may in great Numbers be met with at leiſure Times. Princes often diſguiſe in mean Habits for their Diverſion; and Citizens and the Commonalty in rich ones for the ſame Reaſon; becauſe any Sort of Variety tickles; and each ſeeks his Pleaſure foreign to his uſual Way of living.

But 'tis more eaſy for a Citizen to play a Citizen's than any other Part; and for a Painter to keep to the Management of what he daily meets with, than any Thing elſe; ſince the Mind is like a glaſs Ball hung up in the middle of a Room, which receives all the Objects preſent, and retains the Impreſſion of them. Thus *Rubens* and *Van Dyk*, by daily converſing with the *Great* at Court, were fixing their Thoughts on what is ſublime and lofty in the Art; *Jordaans* and *Rembrandt* again, on what is City-like; and *Bamboccio* and *Brouwer*, on what is moſt vulgar and mean. Thus each in his Way, according to his Converſation with People like himſelf.

The

The following Accident is as remarkable as the former.

Ordonnance.

This Compoſition exhibits a Mother, holding a Looking-glaſs before her Child. This Woman ſits upright, with her Back moſtly againſt the Light, cloſe to a Window, which runs to the Point of Sight, and is but half ſeen; thro' which Window ſhe receives her Light a little fronting; her Dreſs is a long dark blue upper Garment, and her under one, having long Sleeves, is light gold Colour with purple Reflexions; with her left Hand ſhe holds the Looking-glaſs upright in her Lap; looks at the Child with a Smile, yet her Mouth ſomewhat open; her Head, in Profile, inclines a little to the left Shoulder; her right Hand behind her reſts on a ſmall round Table, whereon lies an open Book, a Frame with Needle-work, and ſome Bobbins of Silk. The Child ſtanding before the Glaſs, with a Fool's Cap on his Head, holds an Apple againſt his left Breaſt in his right Hand; and has his left Arm with a double Fiſt up to his Ear; and whimpering threatens to beat the Glaſs; he turns to the left, looking angrily at it, and draws back with his right Leg: His Coat, which is white, is loopt on the right Shoulder; and his left Breaſt bare; he's girt with a Roſe-colour Girdle. A Maid-ſervant, ſtanding behind him, is ſeen fronting, with her Backſide ſtanding out ſomewhat to the left; her Garment is greyiſh Violet, with a white Cloth about her Body; in her left Hand ſhe holds a Key againſt her Breaſt, and under her Arm ſhe has a Duſting-bruſh; her right Hand reſts on her Miſtreſs's Arm, and with her Head flung back towards her left Side, laughs ſo heartily as to diſcover her Teeth; her Hair is tied under a Cap, except a black twiſted Lock coming over her Boſom on the left Side; her Smock-ſleeves are turned up to her Elbows. Cloſe behind the Miſtreſs hangs a light grey Curtain, moſtly ſhaded by a Pier of the Walling between the Windows; on which, the Maid gives a large Ground-ſhade, which flings off the Child. On the left Side of the Compoſition a Door is ſeen half open. Forward appears a Cuſhion on a Cricket, whereon lies a Tabby-cat; and by it, ſome little Flowers or a withered Chaplet, and a Timbrel.

Now, with reſpect to this Repreſentation, conſider the following.

Of-

Obſervations.

Here is ſomething more to be remarked than the Innocence of the Child; he grows angry at ſeeing himſelf in the Glaſs, imagining, that another Child, becauſe his own Dreſs is unknown to him, is come to fright him, and get his Apple. The chief Deſign of the Ordonnance is, to expreſs exactly the proper Paſſions of each Figure, according to it's Nature and Quality; which not only effectually appear by the Poſtures, but alſo by the Dreſſes aſſigned them, and their Colours; to wit, in the Child, Innocence; in the Maid, Folly; in the Mother, Moderation.

Altho' this Compoſition be no more a Fact than the former, yet it affects our Paſſions as a Truth; and becauſe the Dreſſes do not quite chime in with the Mode, it may, if well painted and executed, hang better near an *antique* Hiſtory or Fable, than one of a Company of Gentlemen and Ladies, whoſe rich Dreſſes ſhine with Gold and Silver. Moreover the Dreſſes varying from the preſent Mode, the Picture will maintain a Decorum, which will not abate in a Thouſand Years, if the Circumſtances of the By-works be well obſerved. By introducing a Timbrel inſtead of Marbles, Nickers or Cockals, and giving the Maid a Duſting-bruſh inſtead of a Broom or Mop, and placing by the Miſtreſs an open Book or a Frame of Needle-work, inſtead of a Spinning-wheel or Pudding-pan, we ſhall perceive the childiſh Simplicity of the firſt, the Servitude of the ſecond, and the Tutelage or Command of the third. The very Cat lying by the dead Flowers on the Cricket, intimates childiſh Play, and a Fondneſs to ſcatter all Things about the Room.

If the Artiſt find no Taſte in repreſenting Things in the *antique* Way, and yet think the *Modern* too mean, ſuch an one may very commendably imploy himſelf in handling ſuch Subjects as the following.

Picture of Virtue.

She appears ſitting compoſedly before a large Looking-glaſs, the Frame whereof is carved and gilt, and adorned with Monſters; ſhe views herſelf in it, holding a rounded Serpent twined with Laurel; her Aſpect is ſedate, her Sway majeſtic; and ſhe's attired like a ROMA: Near her ſtand ſome Children attentively viewing the Frame, and, with a general Laugh, pointing at the Monſters. One of theſe Children wears

wears a Fool's Cap; another has a Neſt of Birds; a third has a jingling Iron; a fourth, a Shell of Water, out of which he blows Bubbles with a Reed; and a fifth is playing with a Puppet; theſe Children are partly Boys and partly Girls.

The Senſe of this Table is eaſy: But if the Curious want further Scope, let them conſider only, for Inſtance, in what a good and bad Family conſiſts, and they will find, that there are four Sorts of People: Namely, In a good Family, a prudent and reſpected Father; a careful and good-natured Mother; obedient Children; and humble and honeſt Servants: The Father gives Law; the Mother enforces it to the Children; and both they and the Servants obey: Again, the Father puniſhes; the Mother reconciles, and the Children love and fear: A good Father is alſo liberal in the Support of his Family; the careful Mother manages with Frugality, yet with Honour: All is in Peace and Order, and Virtue their Aim.

In a bad Family we contrarily ſee the Father careleſs; the Mother laviſh; the Boys wanton; the Girls pert; and the Servants idling and diſhoneſt: The Father indolent; the Mother unreaſonably indulgent to the Children; the Girls ſaucy and proud; the Boys rampant and gameſome; and the Servants catching at what they can lay hold of, thinking it beſt to fiſh in troubled Waters, and feaſt daily at their Maſter's Expence. Again, there are other Objects in a divided Family; when the Man is pious and the Wife a Worldling, we ſee frequently wicked Children: Contrarily, a worldly-minded Man and a religious Woman often have virtuous Children; the Reaſon is plain.

If ſuch Things as theſe be well obſerved, they furniſh abundance of Matter, and produce an extraordinary Effect in any Family-occurrences, in what Condition and on what Occaſion ſoever we conſider them; whether in Proſperity or Adverſity; great and noble, common or in the mean State; and as well in their Manners and Carriage as their Dreſs: And if theſe Things be well executed, *whether in the antique or the modern Taſte*, they are each Way commendable Subjects for an Artiſt.

CHAP. IV. *Continuation of the ſame.*

AS a Connexion to what precedes touching *the two aforeſaid Manners*, I ſhall give ſome further Thoughts, tho' ſhort of what can be

be ſaid of thoſe two unlike Siſters, ſince the Field is ſo large, that I could write a whole Treatiſe on that Subject only.

Repreſentation of Vanity. Plate XX.

This Ordonnance exhibits an Hall, which receives its Light thro' a large Window on the right Side: Behind againſt the Wall ſtands a Table, on which is a large celeſtial Globe: At the Foot of this Globe lies an open Book: On the left Side of the Point of Sight is ſeen, thro' a Door-way going down with Steps, a Viſto, with Part of a Fountain; and on the Side which runs to the Point of Sight ſeveral Vaſes and Buſts of famous Heroes: On the left Side of the Apartment is a Cloſet aſcended to by two Steps, between two Hand-rails: In the middle of the Piece forward, we place a round Table, deck'd with all Sorts of Women's Furniture, as a Looking-glaſs, Boxes, *&c.* At the Window are ſeen two Children, a Boy and Girl; the Boy, with a Shell in his Hand, is leaning on the Frame of the Window, and blowing Bubbles thro' a Reed or Pipe; the Girl, who is got on a Foot-ſtool, ſupports herſelf on her right Hand, and, laughing, points with the other at a flying Bubble: Upon which, the Boy looks back, holding the Reed or Pipe with his right Hand in the Shell: On the right Side of the hindmoſt Table ſtands a Philoſopher in Study, with a Finger at his Forehead, and holding a pair of Compaſſes on the Globe in his left Hand: By the Cloſet, which is half open, ſtands an old Woman looking forwards, with her Head fidling, and rubbing her Hands: By the further Hand-rail of the Steps a Maid-ſervant is kneeling, and whiping the ſaid Rail with a Cloth; having by her, a Box with Sand, a Pot with Water and a ſtiff Rubbing-bruſh: The Cloſet is full of Plate: At the round Table forwards ſits a young Lady, dreſſing at the Glaſs; her Boſom is open, and ſhe is looſely dreſt in fine Linnen and Silk; with her left Hand ſhe is bringing a Right-ſide Hair-lock over her Boſom, viewing herſelf ſide-ways, and, with her right Hand, taking a Pearl-Necklace out of a Box: The Apartment is of light *Piſan* Marble. The Philoſopher's Garment is of dark Violet: That of the Boy at the Window, white; and of the Girl, blue: The Lady is in white, and light red Changeable with Blue; and ſhe has a beautiful dark blue Girdle about her Waiſt: The old Woman's Garment is greeniſh blew, ſomewhat faded, and the Sleeves *faced* with light Yellow: The Maid-ſervant is in light grey, and has a Pearl-Necklace about her Neck: By the Steps lie a Pair of Sandals: The round Table is

covered

covered with a dark green Carpet: The Floor is of Stone and divided into Squares: It may alſo be of Wood.

I ſhall now, for certain Reaſons, give the Reader my Thoughts of the Diſpoſition of the Objects in this Ordonnance. But firſt, he will much oblige me, if he will pleaſe to examine what I have hitherto ſaid, and ſhall ſay on this Head; becauſe he will then be enabled to judge, whether 'tis impoſſible for me, as ſome maliciouſly report, to make the Diſpoſition of an Ordonnance, with the due Actions of the Figures, and in their proper Places and Colours, according to Rule, becauſe of my want of Sight; for would theſe Men themſelves but open their Eyes, they would quickly perceive, that Diſpoſition depends on poſitive and certain Reaſons.

Firſt I diſpoſe the Apartment with the *immoveable Objects*; after theſe, *the Figures*; and laſtly, *the Colours*; whereby I aſſign *Regularity*. I ſhall [illegible] of *the moveable Objects* at the ſame time as I aſſert the [illegible] Places of the Window, Tables and Cloſet.

Now I do not ſay, on which Side of the Table either right or left the *Lady* is ſitting; becauſe 'tis needleſs, and ſhe cannot be diſpoſed otherwiſe than ſhe is; ſince the Looking-glaſs muſt be placed againſt the Light; conſequently ſhe ought to front the Light, that ſhe may ſee herſelf in the Glaſs; for how could ſhe ſhew her Breaſt fronting, when the Face is to be in Profile? And were ſhe to bring the Lock of Hair over her Boſom with her right Hand, and to put the left on the Table, ſhe would be without Sway, or good Poſture, and from Head to Foot in Profile.

Let us next conſider whether the *Philoſopher* could be otherwiſe diſpoſed than where he is; on the left it can no ways be, for two Reaſons. 1. Becauſe the Globe is on that Side very much in Shade, and therefore unfit for his Concluſions. 2. Becauſe he would then be partly in the Light, and ſhew almoſt the ſame Poſture as the Lady, where yet ought to be an Oppoſition. Again, were he ſtanding before the Table, or Globe, then we ſhould neither ſee his Motion, nor his Contemplation; wherefore no Place ſuits him better, or is more proper than where he ſtands: By which, this Advantage alſo accrues, that becauſe he now receives more Shade than Light, the Lady thereby gets more Beauty and Decorum: He can alſo more commodiouſly view the Globe, and make his Remarks by turning his Body; becauſe one Side is juſt fronting the Light, and the other contrary to it.

It may be the ſame with the *old Woman* next the Cloſet; ſince it's impoſſible, that ſhe and the reſt of the Figures can be otherwiſe diſpoſed with ſo much Advantage and Decorum.

This Deſign could alſo be well managed in Pourtraiture; eſpecially in a *Family-piece* of Man, Wife, Children and a Servant; for we find daily Occurrences enough agreeing with ſuch a Repreſentation.

But to diſcourſe clearly on this Compoſition, and to ſhew, that it's founded on good Reaſon, we ſhall make ſome further Remarks upon it: I ſay then, that it will bear divers Intrepretations, tho', as will appear below, they may be brought into one: The Lady at the Table and the old Woman at the Cloſet both ſignify *Vanity*; and yet it may poſſibly be ſaid, that the former may as well be taken for *Pride*, and the latter, as ſtanding before the Plate, and, with a ſmiling Countenance, rubbing her Hands, naturally expreſs *Covetouſneſs*. The old Man, ſeen here as a Philoſopher, may conſequently ſignify *Philoſophy*. But I ſay, that this only ſeems to be ſo; becauſe, if the Explanation take that Turn, it cannot be a compendious Emblem, but a confuſed Medley of divers Things, from which no Inference can be drawn.

Wherefore 'tis proper to explain our Thoughts of this Compoſition thoroughly, even to the ſmalleſt Objects, gradually coming forward from the greateſt Diſtance.

The Buſto's and Fountain in the Offskip, as alſo the Servant cleaning the Hand-rail, tend altogether to *Vanity*; as the old Man with the Globe repreſents vain *Contemplation*; for who can penetrate the Secrets of God and Nature? The Senſe of the young Lady and old Woman we have explained before: Wherefore the true Meaning of this Subject is only to ſhew, that *all is Vanity*; which yet could not be abſolutely concluded from it, were not the Children there; ſince the other Figures and Objects might be diverſly applied, to wit, to Pride, Covetouſneſs, Philoſophy, *&c*; and therefore the Children, who imploy themſelves in blowing Bubbles, are now the Soul of the Work; and without them, there would be neither a Connexion nor Concluſion: Even each Figure would have a diſtinct Signification, and each call for a diſtinct Apartment: And tho' we were minded to exhibit different Paſſions into the ſame Picture, yet ſomething muſt be appropriated to each of them, in order to ſhew it's Meaning: For a Picture is not in the ſame Caſe with a Frontiſpiece-plate, wherein is a general Repreſentation of the whole Subject of the Book, *viz.* the ſeven Wonders, the twelve Months, *&c.*

The aforeſaid Deſign is alſo not much unlike a true Hiſtory; and might likewiſe ſerve for a Moral or Emblem: For each Figure has it's particular and proper Character; Men incline to ſtudy; Women to gather Riches and Goods; Daughters grow up in Luxury, and miſ-ſpend their

their Time; young and innocent Children buſy themſelves in Trifles; ſo that on the whole, the Concluſion muſt be, that each Perſon, in what he inclines to, loves *Vanity*.

If any one here object, that *Aſtronomy*, *Mathematicks* and *Philoſophy* are not Vanities, as being aſcribed to wiſe Men, he muſt know, that wiſe Men themſelves are, by * *ſome*, accounted Fools; wherefore † *Pythagoras*, tho' an *Heathen*, would not be ſtiled *wiſe*; *but a Friend and Lover of good Diſcourſes and Sciences*. *Knowledge* often makes wiſe Men preſumptuous, and prevents their conſidering; with the Philoſopher, that *Sciences are Vanity*. Thus we ſee daily, that the Rich are haughty and diſdainful; the Handſome, proud and voluptuous; tho' Beauty and Pleaſures, like a Morning-flower, decay with the Evening, and we may well ſay with the Poet, that *Voluptuouſneſs is a Shadow, and a momentary Delight*; and therefore

——— ——— ——— *Poor Creatures*
They are, who covet Shadows and tranſient Happineſs.

All which Things occur almoſt daily; even in one and the ſame Family; as we have more largely intimated in the preceding Chapter.

Some perhaps may cenſure me for introducing into the aforeſaid Example ſuch a Trifle as a *Pair of Sandals*, which ſeem to belong to the old Woman: But I ſay, they are not Trifles, but proper for ſuch Women as make Idols of their Houſes, and chuſe rather to go barefoot over their Floors than bedaub them, tho' they have their Maids always at their Elbows with Woollen Cloths to clean after them. But ſince this Sacrifice to Neatneſs of Houſes is *here*, in *Holland*, too obvious, we ſhall urge no further, but, for Peace ſake, ſilently reflect, *Oh! the Vanity of a too ſpruce* Dutch *Woman*: Even the *Maid*, as dependant on the Miſtreſs, humours her vain Deſires; however, ſince thoſe ſerviceable Creatures in their Conditions have likewiſe ſomething, which ſhews *Vanity*, I give the *Servant*, in the Example before us, her Corals or Pearls about her Neck, altho' ſhe were as ugly faced as a Vizard, or like the Peaſants in *Latona*'s Time, when turned into Frogs; for how ordinary ſoever thoſe Women are, they think themſelves handſome, if they have but a Coral Neck-lace and curled Hair; wherefore 'tis plain, that ſuch Circumſtances are needful, and have, in their Places, a good Effect.

* The *Sophiſts* termed Wiſdom fooliſh, ſcandalous and vile.
† *Pythagoras* of *Samos*. He rejected the Name of *wiſe*, which was given him.

As for the Ordonnance of Dreſſes in this Example, *Mode*-painters may diſpoſe them as they pleaſe, agreeable to their Choice: I have only sketch'd them here, to ſhew, that we may repreſent a *Vanitas* as well in the *antique* Manner as in the common Way of *Mode*-painters.

CHAP. V. *Of Dreſſes.*

WE need not doubt, whether the *Art of Painting* were, or will be, otherwiſe, than 'tis at this Time, with reſpect to its different Choices; becauſe from the Beginning, there were *Mode*-painters; and as each Climate has its particular Cuſtoms in *Dreſſing*, ſo each Nation follows its own Faſhion; whence it appears, that *anciently*, as well as *now*, Men were of Opinion, that their own was the beſt, without giving any Reaſon for it. The *Eaſtern* Nations have their particular *Dreſs*; and the *Northern*, theirs: Theſe laſt prefer Cloth, Wool and Furs before the fineſt and thinneſt Silks of the *Eaſt*; and thus it fares with all other *Dreſſes*. Each Nation, I ſay, whether *Italians*, *Spaniards*, *French*, &c. cheriſhes its own *Mode*; wherefore 'tis no Wonder, that Painters follow thoſe, which beſt ſuit their Choice: nevertheleſs the Caſe of Art is, in this Particular, like that of Religion; *There is but one true*; *the reſt are Sects*; ſo that the Dreſs which is the *moſt conſtant, and remains always the ſame, is alſo the beſt*: Nevertheleſs we leave each Nation to its own Choice.

That the *modern* Paintings vary from time to time in Goodneſs, and are continually decreaſing in that Reſpect, is not to be doubted; ſince we have daily Inſtances of it in many, which are full of Miſtakes: But let me ask, whether the *Tuſcan* Order, which is the moſt ſimple and ſtrong, do not require a good Architect as well as the *Corinthian*, or beſt.

The *Mode*-paintings agree in all Parts with the *antique* Subjects, in relation to Art, to wit, in Deſign, Diſpoſition, Colouring, Light and Shade, and By-ornaments, *&c.*

An ingenious *Mode*-painter ought to take Care, not to meddle with the *Antique*, or to mingle the one with the other; for that would be an unpardonable Miſtake; ſince he may be ſufficiently furniſhed with *modern Matter* for his Study. Is it not great Folly to introduce foreign Words into a Tongue, which is of itſelf copious enough? Why are the learned *Hooft* and *Huigens* ſo famous? Is it not becauſe of the Force

Force and Purity of their Stile? Eſpecially that of *Vondel*, who therefore is juſtly called the *Dutch Virgil*.

We ſee daily, how imperfect and defective the *Faſhion* is; each Day creates an Alteration, and each *Mode* we think beſt, if it get but general Approbation; as may be proved, if we conſider, how ridiculous our Fore-fathers Habits ſeem in our Eyes, and conſequently how much he would be mocked, who ſhould appear in one of his great Grandfather's; and would he not be thought a Madman? The Caſe is the ſame, with reſpect to the old Repreſentation of *Dreſſes*, with their ſtiff double Ruffs, cloſe-waiſted and pinkt Doublets, *&c.* Does any thing ſeem more odd to us? And are not ſuch old Paintings, tho' well handled, much ſlighted? And what Reaſon have we to think, that the preſent *Mode* will better pleaſe our Succeſſors, when we ourſelves even diſlike that of the Year paſt.

Thoſe who take to *ſuch a Choice* are not qualified to handle any Hiſtory of Antiquity: How ridiculous would it be, to dreſs Queen *Eſther* in a ſtiff-bodied Gown, bedeck'd with Ribbons, a Ruff about her Neck, a wide and quilted Petticoat, lac'd Ruffles ſetting cloſe at the Hands, and a Point-of-*Spain* Head-dreſs, inſtead of a Diadem, and every thing elſe anſwerable; and with her, King *Ahaſuerus* ſitting in a *Spaniſh* Leather Chair, with a narrow crowned Hat on his Head, a Ruff about his Neck, a ſhort Doublet with long Sleeves, and over it, a ſhort Cloak lined with Fur, wide Breeches with Knee-knots, cannioned Stockings, Roſes in his Shoes, a *Spaniſh* Dagger by his Side, Gloves in his Hand, *&c.* and in the Offskip, *Haman* in a red Waiſtcoat with ſilver Buttons, and a Linnen Pair of Drawers, ſtanding on the Ladder with the Hangman, and a *Franciſcan* Fryar at the Foot of it, holding up a Crucifix to him? Would not this be a fine Ordonnance? And yet ſuch Things happen.

Now if it be asked, whether the *Mode*-painters, who paint *Markets*, *Kitchens*, and the like, are not to be reckoned in the Number of Figure-painters; I ſay, they are; ſo far as they keep to *ſuch Subjects*; nay, were they to handle fictitious Stories, or even Parables, *which are tied to no Time*; as, of *Lazarus* and the *rich Man*; of the *Publican*; *Prodigal Son*, and the like; or any daily Occurrence; ſince ſuch Repreſentations are the more affecting, as they ſhew foreign Dreſſes; and foreign *Modes* being a Rarity, are not ſo ſoon diſliked as our own. But ſuch Painters muſt not meddle with Scriptural Facts, or the Stories of *Ovid*, *Virgil*, and others, *which are tied to Time*, as I have before intimated.

Yet

Yet ſuch is the unaccountable Raſhneſs of ſome, that they dare repreſent a *Sophonisba* intirely in the preſent *Mode*; Velvet Gown, white Sattin Petticoat trim'd with gold Laces, laced Ruffles, an Attire of falſe Hair on her Head, white Slippers, and in an Apartment hung with gilt Leather, with a Fire in it; and the Floor of Wood, wherein the Grain and Knots are nicely obſerved; the Room furniſhed with Pluſh Chairs, fringed and braſs-nailed; over the Chimney, large *China* Diſhes; and againſt the Hangings, Shelves with Tea-furniture; a Parrot in a Copper Cage, *&c.* Beſides a *Black* ſeen coming, to preſent her a modern Gold Cup, or a cut Chryſtal Drinking-glaſs on a Silver Salver; he is in a Livery, trim'd with Guimp-laces and a Shoulder-knot: Her coſtly Bed, even the Pewter or Silver Chamber-pot and Floor-matting are not forgot.

Lucretia and *Dido* they treat in the ſame Manner; againſt the Wall of the Apartment of the latter, hangs a Plan of the Additions to *Amſterdam*, printed for *Allard* on the *Dam*.

Theſe Artiſts would ſeemingly impreſs the Hiſtories of *Plutarch*, *Livy*, *Tacitus* and ſuch Authors, on the Minds of the People, and yet do it as ridiculouſly as the Poet, who, in order to make his Verſes known to the World, laid them on a River running up to a Town, imagining, that on the Paper's ſwimming thither, it would be taken up and read, and his Reputation thereby ſpread; but growing wet, it ſunk, and happened to be taken up by a Mud-man, and flung, with the Mud, into his Barge. Thus the Poet was diſappointed.

Ye Artiſts then, who are willing to improve, weigh well what you are about; keep to the Edges of the Water, that, if ye cannot ſwim, ye may not drown; ſince he who is fearleſs of Danger, often periſhes in it. The Goodneſs of a Knife lies not in a Silver Handle; or that of Wine, in a Gold Cup: Be informed in Truth; ſince your Work, tho' ever ſo neatly handled, will not plead your Cauſe to Advantage without it.

Two Painters meeting on a Time, happened to have Words about *Precedence*; *Antiquo*, who thought himſelf the wiſeſt, would take the upper Hand of *Modo*, without more Ceremony; but *Modo*, who inſiſted not leſs on his Honour and Reputation, would not yield to him; and, being ſomewhat younger, and ſturdy, punch'd him ſo violently in the Breaſt, that they both fell. After they had lain a while, and recollected themſelves, *Modo* began chiding; but *Antiquo* ſaid——*What; will you not give me the Precedence? Not I*, ſays *Modo*, *I am as good as you; and what ſignify Words? Draw your Sword, or elſe I will run this Knife*

Knife into your Guts. This Treatment was too groſs for the proud *Antiquo*; wherefore, full of Rage, he clap't his Hand to his Sword, and the Battle enſued; which was very fierce and doubtful. All who ſaw it ſtood amazed, calling out *Gentlemen, Hold in, hold in!* But to no Purpoſe; for each continued puſhing, tho' without Hurt to the other. One *Juſtus* happening to approach in the midſt of the Fray, and perceiving they were both his Friends, interpoſed his good Offices, and parted them. When they were ſomewhat pacified, *Juſtus* asked, what induced them to fight with ſuch *unequal Weapons*; and ſo raſhly to endanger their Lives. *How*, ſays *Antiquo, are you the only Man who do not know, that* Modo *has forced and tranſported abundance of honeſt People? Has he not brought the chaſt* Lucretia *and virtuous* Sophonisba, *under falſe Appearances, from their own Countries to* Amſterdam, *in order to make a Jeſt of them? Don't you know how he has ſubjected the innocent and pious* Eſther, *with the whole Court of* Ahaſuerus, *to the Tyranny of the* Spaniards? *Moreover he robs me daily, and will not give Place; now, what think you, have not I juſt Cauſe of Complaint?* Hereupon *Juſtus* asked, whether the Quarrel aroſe from any Thing but *Precedence*; but *Modo*, unwilling to hear an Anſwer, ſaid in Anger —— *All that my Lord lays to my Charge, I retort on him*; how many *Things has he ſtolen from me? Helmets, Gauntlets, Stays*, &c. *Ah! have you forgot that knaviſh Trick, which has made ſo much Noiſe in the World, when he conjured* * Heliodorus, *the Church-robber, out of* Judæa, *into St.* Peter's *Church at* Rome, *with Intention to ſteal the ſacred Treaſure in ſpite of the Pope? But to cover his Deſign, and not to raiſe Suſpicion, in Caſe of Miſcarriage, he diſcovered the Plot to Pope* Urban VIII. *who inſtantly being carried thither in a Chair, asked the Robber, Whether he were not miſtaken? and, Whether he did not know, that* Jeruſalem *was meant, not* Rome? *Do you think then, that the holy Father, had he look'd back, and ſeen the High-prieſt of* Jeruſalem *in the Holy of Holies, would have let that Offender go unpuniſhed? What is your Judgment of this Sample, ſhould I give Place to* Antiquo? *Pray, ſaid* Juſtus, *let Reaſon then take Place.* Yet *Antiquo* bawled out —— *Let me have my Buskins and* Roman *Coat of Armour, which he robbed me of, and I will acquit him of the reſt.* To which *Modo* ſaid, —— *Firſt reſtore me my Great Grand-father's Helmet and Coat of Mail, which you made a Preſent of to* Æneas, *when he was flying from* Dardania; *you may keep the Gauntlets:* But *Antiquo* replied, —— *Your Great Grand-father's Armour I preſented to* Dominichino, *and the Gauntlets, to* Rubens, *who has beſtowed them on one of the*

* 2 Maccab. iii.

the Life-guards of Thaleſtris, *Queen of the* Amazons. The Concluſion of the Matter was this; *Juſtus* adviſed, ſince neither could reſtore any thing, that they ſhould drink the Queſtion, and take Care, for the ture, not to ſteal from each other.

I queſtion not, but the Reader will, by this Story, ſufficiently underſtand my Meaning.

We have formerly aſſerted, that thoſe who daily converſe with mean and bad People, commonly become like them; as thoſe contrarily who keep Company with the well-bred and virtuous, become good. *Cuſtom*, ſays *Horace*, is a ſecond Nature; and the Proverb intimates, *Keep honeſt Company, and honeſt thou ſhalt be:* He then is happy, who, having a true Senſe of *good* and *bad*, chuſes the beſt and moſt profitable, and governs all he does by that Standard. He, who has accuſtomed himſelf to a bad Manner, cannot eaſily get rid of it; perhaps will retain it all his Life: He, contrarily, who gives in to what is good, will reject Evil, becauſe 'tis againſt his Inclination.

Reaſoning thus, 'tis eaſy to apprehend, how beneficial 'tis for a Tyro, to inure himſelf to any ſuch fine Things as are proper for his Study, and to *reject the imperfect and unneceſſary. Too many Goods*, the famous *Bartholet* uſed to ſay, *are no Goods.*

Here, pray obſerve an emblematic Ordonnance of a Painter debauched by exceſſive Reading of all Sorts of unprofitable Books, in order to ſhew, that none muſt be uſed but ſuch as are proper for his Study; which *Seneca* affirms, ſaying, *that we ought to ſtudy few, but good Books.* The Cauſe of the aforeſaid Painter's Diſorder may be alſo attributed o the vaſt Quantity of *uſeleſs Prints, Drawings*, &c. he conſulted; which are as great *Enemies to the beſt Thoughts* as an Exceſs in Books.

Here is ſeen an *antique* Table, laid with Boards, in a Painting Room, and, in the middle of it, a *Diſh* with a Cake in the Shape of a Pyramid, and by it a *Cup*. *Four Women* are ſitting at the Table, viz. *Painting, Statuary, Architecture, and the Art of Engraving*, each having her proper Marks of Diſtinction. *Judgment*, leading *Beauty* and followed by *Virtue*, is entring the Room, and approaching the Table; where they are welcom'd. At which Inſtant *Prudence* is driving thence *Vice*, repreſented as an hunch-back'd Dwarf, as alſo a *Chimera*. The Room is hung with *Hiſtories, Landskips, Architecture, and Prints. Antiquity* is ſitting in a Niche, holding ſome Medals in her Hand, repreſenting *ancient Luſtre*. The aforeſaid Door, where *Judgment*, &c. enter, is behind to the left; and *Vice*, &c. on the right Side

Side, are driven forwards out of the Room. The *Chimera* has *Eagle's* Claws, Dragon's Wings, a Serpent's Tail, long Neck, a Woman's Head, beſet with Serpents, and the Belly full of hanging Teats.

Let us then ſeriouſly chuſe, out of our Collection, the Materials which will *beſt ſerve our Purpoſe*, whether they be Plaiſter-figures, Prints, Drawings, Academy-figures or other Models; rejecting every thing that's foreign to our Study.

Since we have hitherto ſpoken of what is *Modern*, it will not be amiſs to make ſome ſhort Obſervations on the *Antique*.

He, who would nicely follow the *Antique*, ought to know, that it conſiſts in theſe two Qualities, *viz. Beauty and Goodneſs: Beauty* again lies in a *perfect Proportion of the Members*; as we have ſhew'd in the *ſeventh Chapter* of the *firſt Book*; and *Goodneſs* in the *Grace* ariſing from the *Motion of the Members*; which Motion ought to be *free, and without Exaggeration.* Thus much as to the *Nudities*.

The *Draperies*, which are *well caſt*, and ſo adjuſted as *not to hinder the graceful Motions of the Members*, are certainly the beſt; as we evidently ſee in the Works of *Raphael*, *Pouſſin*, and ſome others, who practiſed the *Antique*.

The *Ordonnance*, *Light*, and what elſe is requiſite in a perfect Piece, ought all to be *moſt beautifully choſen*.

In this Manner we muſt alſo conſider *Landskip*, *Architecture*, and other Embelliſhments: *All ought to be either pure* Antique, *or intire* Modern.

We ſhall here ſubjoin one other Ordonnance for the Concluſion of this Book.

Ordonnance repreſenting a driving away of the Mode, *or what is* Modern, *from the* Antique.

Inſtead of *Beauty* and *Virtue*, which in the former are led by *Judgment*, we may introduce here a *beautiful and modeſt young Virgin*, attir'd in thin *Linnen, which diſcovers the Naked*; on her Hand ſits a Phœnix, and on her Head is a Chaplet of Flowers. *Judgment* may be ſet off with a gold Fillet or Diadem on its Head, and a Scepter in its Hand. Inſtead of *deformed Vice*, and the *Chimera*, we may exhibit a *flying young Damſel* in a ſtiffen'd Gown and high, laced Head-dreſs; with a ſable Tippet about her Neck; her Arm-ſleeves full of Lace; moreover ſhe has Shoes, Stockings and Gloves; and under her Arm is a Basket of *China*-ware, and Muſhrooms; which, by her rude Mo-

tion, ſhe is dropping. *Prudence* is beating her with a *Looking-glaſs*; holding in her other Hand an Arrow twined with a Serpent. The aforeſaid young Virgin's Chaplet ought to be compoſed of ſmall and everlaſting Flowers, *viz. Ptarmica Auſtriaca* and *Gnaphalium.*

The *Muſhrooms* ſignify, *ſhort Duration*, or ſudden Riſe and Decay.

The *Scepter of Judgment* is a long thin Rod, with a Knob on the Top.

The End of the Third Book.

THE

THE *ART of PAINTING.*

BOOK IV.

Of COLOURING.

CHAP. I. *Of the Colours, and the ordering them.*

IT'S remarkable, that, tho' the Management of the Colours in a Painting, whether of Figures, Landskip, Flowers, Architecture, *&c.* yields a great Pleaſure to the Eye, yet hitherto no one has laid down ſolid Rules for doing it with Safety and Certainty. Contraſt in Motion is founded on Reaſons, which, by Practice, we can, in a ſhort Time, retain, and inculcate to others; as is alſo the Diviſion or Proportion of the Members; ſince, according to *Albert Durer*, it may be mathematically demonſtrated. The ſame may be ſaid of Lights and Shades, by means of Perſpective. All this may be thoroughly learnt in our juvenile Years; but the diſpoſing of Colours by and over each other, in order to fetch out a good Union and Harmony, is not, to this Day, fixed on certain Principles. Meer Chance is herein our only Comfort.

An engraved, or etch'd Print, beautifully deſigned and diſpoſed, and agreeably lighted and ſhaded, is very commendable; but a Picture, which, beſides thoſe Qualities, requires an *artful Diverſity of Colouring*, merits the higheſt Praiſe.

Nevertheleſs Maſters have, in their Colouring, their particular Manners; one has a faint Manner; another, a dark one; another, a grey Manner; ſome have a flaring Manner; others, a muddy one, *&c.* occaſioned by their not knowing, that *Colours* require an orderly Diſpoſition; like an ingenious Gardiner, who, in the Production of choice, beautiful, and large Flowers, conſiders what Ground is proper, and which needs Dryneſs, and which, Moiſture, and what Sorts thrive beſt in each; which require Sun, and which call for Shade; which want Improvement from Pidgeon's Dung, and which from Dog's Dung; in order thereby to make a greater Advantage than other People do: In like manner, a Painter, if he makes thorough Inquiries into the *Natures and Effects of Colours, and againſt what Grounds they are beſt ſet off, and will beſt anſwer their Purpoſes*, ſhall be convinced that he gains a Point above others. By ſeeking much is found, and, notwithſtanding any Rubs in the way, we muſt renew our Attempts.

How many Attacks have I made on *this Secret* 'ere I could make a Breach in it? Had I not imitated *Alexander*, and cut the *Gordian* Knot, I ſhould have been ſtill to ſeek. I ſhall now gladly impart to the Artiſt all my Diſcoveries and Improvements, and refer it to his Judgment, whether they be of any Moment.

The Number of the Colours is *ſix*; and theſe are divided into *two Sorts*.

The former Sort contains the *Yellow*, *Red* and *Blue*, which are called *capital Colours*.

The latter is a *mixed Sort*, conſiſting of *Green*, *Purple* and *Violet*; theſe have the Name of *broken Colours*.

White and *Black* are not reckoned among the Colours, but rather Potentials or Efficients; becauſe the others cannot have their Effects without the Help of them.

Theſe Colours have alſo their *emblematic Significations, and particular Properties*.

The *White* is taken in general for *Light*; and *Black* for *Darkneſs*.

The *Yellow*, for *Luſtre* and *Glory*.

The *Red*, for *Power*, or *Love*.

The *Blue*, for the *Deity*.

The *Purple*, for *Authority* and *Juriſdiction*.

The

The *Violet*, for *Subjection*.
The *Green*, for *Servitude*.

The Colours conſidered in themſelves are certain Qualities, imperceptible, without the Interpoſition of and laying on a Body; like the Moon, which could not receive her Light from the Sun, much leſs communicate it to us, otherwiſe than by means of a Body. *White* is alſo that from which the *Colours come forth, and the Body whereby they become perceptible to us.*

In reference to the *Art of Painting*, the Colours give Life to all things; without thoſe it would be impoſſible to diſtinguiſh between Life and Death, Wood and Stone, Air and Water, Gold and Silver, nay, Light and Darkneſs: They have a particular great Power, *uniting by their Agreement, ſeparating by their Force and Crudity: They cauſe ſome Things to diſappear in thin Air, and force others to appear out of the Back-grounds.*

Their Variety produces the utmoſt Charms and Harmony, as well in Nature as in a Picture; eſpecially, when in the latter they are diſpoſed by a judicious Hand; for what is more beautiful in a Landskip than an azure Sky, green Fields deck'd with a Thouſand variouſly-coloured Flowers, differently-coloured Grounds, this ruſſet, or yellow, that, green or grey, as each requires? Alſo the Ornament of the brown Cypreſs-tree, the grey Willow, the fair Olive, the white Poplar, the green Alder, the red Fir, and joyful Linden, each according to its Nature: Add to this the Diverſity of Stone-work; how agreeable ſeems the Porphyry of Tombs, the Serpentine-ſtone Obelisks, the white Marble Vaſes and Termes? Even Architecture receives a vaſt Addition by the different Colours of Stones; as when the dark grey Stone, Free-ſtone, white Marble, and ſuch like, are finely matched and put together; and the Building within is adorned with red-ſpeckled-greeniſh Jaſper, Porphyry and Marble; in the Niches, Figures, and Baſs-releifs ſurrounded with Ornaments of Gold, Silver, Copper and Alabaſter; and the Floors inlaid with all Sorts of coſtly Stones; as Lapis Lazuli, Porphyry and variegated Marble, in order to pleaſe the Eye.

But all depends on an *orderly Diſpoſition*. 'Tis impoſſible to effect any Thing charming, with ſuch Coſtlineſs, if thoſe Colours be not duly match'd, and artfully placed: It is therefore highly neceſſary, that the Artiſt know perfectly their Natures and particular Effects, in order to proceed with Certainty; as a good Writer, acquainted with Letters, beſtows his Thoughts on Words only.

As

As for the *Diſpoſition*, it muſt be obſerved, that as in an Ordonnance of many Figures, divided into Groups, one of theſe Figures is always *the principal*, and to which all the reſt muſt be ſubordinate, according to their Ranks, ſo 'tis the ſame in the Colours, that they may altogether produce a good general Harmony: Nay, were it neceſſary to place the three capital Colours together, the yellow muſt be forward, the red next, and the blue behind; which will produce a fine Harmony.

The three other Colours may be diſpoſed in the ſame Manner; when the Purple is placed forwards, the Violet may be behind it, and the Green laſt, as being the weakeſt. Theſe latter Colours are called weak and broken; becauſe they poſſeſs very much the Qualities of the former; the purple, for Inſtance, being produced by a Mixture of Red with Blue; the Violet the ſame; and the Green, of Blue with Yellow.

But tho' each of the Colours have it's different Force and Effect, yet they do *not obſerve any particular Rank, or Order*; becauſe a ſtrong Colour ſometimes happens to come before a weak one; and the contrary, as occaſion requires; for were they always to keep Order, and the Yellow to be principal, ſo that the others muſt diminiſh gradually, there would then be no Difference, but the Effect always one and the ſame; whereas 'tis here as with an Actor, who ſometimes plays a King, at others, a God; now, a Man, then a Woman; now a principal Character, then a mute one.

Yet if the *principal Part* in a Picture, whether thro' Choice or Neceſſity, conſiſt of white, light or weak Colours, the Parts about it, how beautiful ſoever, will be no Obſtruction, if they be but variouſly and well ordered.

Again, if the ſaid principal Part conſiſt of Yellow, Red, Blue, or Green, and be thereby ſet off, all the other Parts ought to be intermixed here and there with ſmall Portions of this ſtrong and predominant Part, as if they were enamel'd with it; yet in ſuch Manner, that they may ſeem to owe their Origin to the ſaid ruling Part, and, tho' ſeparated, yet *have but one Effect, and unite the* whole; like the great Body of the *Moon*, ſurrounded with glittering Stars.

This ſuffices for the ordering the Colours in general; and yet they cannot have their full Effects, or due Decorum, without chuſing *proper Back-grounds* for ſetting them off agreeably; avoiding thoſe which create Confuſion, or are too harſh and diſcordant. Of the former Sort are ſuch as follow.

White ſuits on all Sorts of dark Grounds, except warm Yellow.

Light Yellow ſuits on Purple, Violet, Blue and Green.

Light

Light Blue, or Green, Violet and Yellow not warm or fiery.

Light Green has a good Effect on Purple, Violet and Blue.

Light Violet has the ſame on Green and Blue.

On White ſuits Black, Violet, Green, and Purple; but not Yellow or Blue.

On light Yellow ſuits Violet, Purple and Green.

On pale Red ſuits Green and Blue.

On pale Green ſuits Purple, Blue, Yellow and Violet.

On pale Blue ſuits dark Yellow, Red and Green.

But were we to lay dark Blue on light Yellow, or the contrary, it would appear very harſh and diſagreeable.

There are other Colours which are neither harſh nor diſagreeable in themſelves, and yet appear unpleaſant and without Force; as if one or the other were quite dirty and muddled; ſuch are, Purple on Red; beautiful Red on Yellow; or beautiful Green on Yellow; Purple on Blue or Violet; and the contrary; alſo White on warm Yellow; and the contrary; or Red upon Red, or Blue upon Blue; as Experience teaches.

Touching the Colours which are uſed in reflecting or changeable Silk, I ſhall ſay this: That with Musk-colour ſuits beſt Maſticot, with light Purple or Violet in the Reflexions; with Aſh-colour Blue ſuits yellowiſh White, reflected with Roſe-colour; with Orpiment agrees dark Purple with blue Reflexions; or beautiful Green ſuits Roſe-colour, with light blue Reflexions; and with Purple or Violet agrees *Naples*-yellow, with Sea-green Reflexions.

But we muſt eſpecially obſerve, that *all reflecting or changeable Stuffs keep their own Colour in the Shade, to wit, that of the main Light*; for we muſt not commit the ſame Miſtake as the old Maſters, who painted all changeable Draperies with two Colours only; as a yellow changeable Stuff, with a blue Reflexion; they made the main Light yellow, and the Shade blue; and thus they managed all others. Truly a great Miſtake, and quite contrary to Nature.

Since we have thus far engaged in the By-colours, and their Effects and Harmony, we ſhall alſo treat of thoſe which tend in particular to embelliſh a Landskip, Hiſtory or other Painting.

On Graſs, pale Red is exceeding well ſet off, and appears pleaſant to the Eye; as alſo dark Violet, dark Blue; light Yellow changeable Silk, with Red and White; and light Blue, with purple or violet Reflexions.

On

On Ruſſet earth Grounds agrees a dark Violet, Blue and dark Green.

On dark grey Stone, (commonly called Blue-ſtone) agree light Red, Green, Yellow and yellowiſh White.

On Free-ſtone ſuit all dark Colours, *viz.* Purple, Violet, Blue and Green.

But we muſt not uſe a Colour of pure Lake and White; nor ſingle light and red Orpiment, without urgent Neceſſity, and then very ſparingly. The Green and Red of one Tint, either in Light or Shade, alſo diſagree, on account of their Harſhneſs; wherefore they muſt not come together.

In a Piece of many or few Figures, which is to hang againſt a *dark Ground*, or in a ſhady Place; alſo in a Landskip, againſt *dark and cloſe Boſcage*, White has a fine Effect; eſpecially *Naples* Yellow, Red and light Orpiment, Vermilion and fine light Red.

Again in a light Apartment of white Marble, or light Free-ſtone, or in a Landskip painted light, clear and full of Sky, Blue, Purple, Violet, Green and Black have good Effects; whereas the Colours before-named are, in this Caſe, not only *diſagreeing*, but they alſo *look weak, and without Strength*; except *White*, which cannot be uſed too much, ſince 'tis no Colour, and therefore ſuits any where, except againſt Skies.

Nevertheleſs I do not here aſſert, that the Embelliſhments, in the aforeſaid Pictures, muſt conſiſt only of light and warm Colours; but that they be intermixed with ſome *dark and weak ones*; and that in the latter Pictures, where we uſe dark and weak Colours for the By-ornaments, we muſt diſpoſe ſome *light and warm ones* among them.

Now ſome may poſſibly think, becauſe we place Blue by the other Colours, that ſuch would obſtruct the Offskip; or that the Mountains, which, by reaſon of Diſtance, are commonly repreſented Blue, would be damaged by *ſo beautiful a Spot*: But this Doubt may be ſoon cleared up, by conſidering, that I do not chuſe here all dark Colours; but that the Offskip will thereby in ſome meaſure appear *more diſtant, faint and uniting*. It is alſo true, that Blue in a Landskip is often harſh, and makes the Painting look flaring; but by the Darkneſs it becomes, in this Caſe, ſoft, natural and tender.

Beſides Blue, I mention alſo Violet, Green, *&c.* but my Meaning thereby is not, that 'tis indifferent *where* thoſe Colours are placed; as Blue againſt the Blue of the Sky; Green againſt green Trees; Violet againſt a Violet-ſtone, or Ground; or Light againſt Light, and Darkneſs

neſs againſt Darkneſs; for that would be improper; becauſe, as there is Light and Darkneſs in a Landskip, ſo we have always means to give dark and light Colours their Places.

With a Candle-light, either Within or Without-doors, or other Lights proceeding from Fire, ſuit Violet, Purple, Blue, Green, White, Black, Red, without Exception; theſe being Pieces, in which thoſe Colours have an advantageous Effect, and wherein they *predominate on their proper Grounds*; for Yellow and Red are almoſt the ſame as a burning Candle; which has a great Effect by Night; as it has none in the Day-time, becauſe the Sun-ſhine makes it hardly perceptible.

Now as the two former Pictures conſiſt of ſtrong Colours, *viz.* White, Yellow and Red; and the two latter of Purple, Violet, Blue and Green, yet thoſe of the one Sort may be joined to thoſe of the other, in order to create an *agreeable Mixture and Harmony*, by placing with the ſtrong ſome that are weaker; and the contrary, letting each in its place have the Maſtery on its *proper Ground.*

But I have particularly obſerved, that out of the three aforeſaid predominant Colours, others may be temper'd of leſs Force, *viz.* brown Oker with *Naples* Yellow, Pink with White, and ſuch like; and placing them by the others, as *middle Colours*, we may, in Conjunction with thoſe others, *fetch out a great Maſs*; ſince *White has it's Degrees as well as Red*; always obſerving, that the *principal muſt predominate*, both in Force and Beauty; and that thoſe Colours, which are drawn from it, be diſperſed here and there thro' the whole Piece; as being *beſt ſet off againſt the general Ground.*

Having now plainly ſhewed the Qualities and Uſes of the Colours, and their Differences, we may eaſily think, that the Pictures, wherein they are conſidered, muſt needs be very affecting.

We ſhall not here ſay, *what*, *where*, and *how* one Colour mixed with another is to appear; becauſe 'tis impoſſible and unconceivable: The principal Method for obtaining this Secret is, to obſerve, *to what Pitch we work up our firſt and ſtrongeſt Colour, and to let this Colour predominate*; for which Reaſon 'tis a Maxim with ſome, that we muſt not introduce into a Picture more than *one capital Colour*, or a Colour which repreſents it: But I have already ſhewed, that *ſeveral* may in that Manner be brought together in the ſame Piece: Wherefore the *Eye and Judgment* muſt determine this Point; for if we find it proper to introduce a beautiful Colour where we have a mind to place ſuch an one, why ſhould it be bad? This only makes it ſo; its being accompanied by By-colours, not well ordered; as warm Colours againſt

warm, and Grey near Blue; whereby thoſe Colours have no Effect; or elſe, by placing too ſtrong and too many capital Colours by one another, which overcome the aforeſaid beautiful Colour, and make the Painting look flaring.

But, that we may not miſtake in this Point, let us chuſe any Colour; and in order to find an Aſſociate for it, take one which is diſcordant; as if we pitch upon Red, take a Grey one; if dark, a light one, *&c.* Thus they are, as proceeding from each other, joined together; and by ſuch Means we can never be at a Loſs in finding different Colours for *different Draperies*; yet with this Proviſo, that in all thoſe Colours the *Force or Diſtance* of the Figures muſt be obſerved.

For the ready obtaining theſe Things, I have found out a very eaſy Method, which always ſhewed me the Particularity and Harmony of the Colours; it even often helped me, with Certainty, over the Difficulty about the Difference of the Colours in Draperies; eſpecially ſuch as were changeable: Firſt I temper'd on my Pallet, out of my general Mixtures, *three particular Colours, viz.* one for the main Light, one for the Half-ſhade, and one for the Shade: Then I took Cards, and ſeverally painted them with one of the aforeſaid tempered Colours; when they were dry, I placed and replaced and ſhifted them ſo long as till I had ſatisfied my Judgment: Sometimes, when this would not anſwer my Purpoſe, I ſhuffl'd them; and then took a Parcel from them at random, which, if they happened to pleaſe, were my Directors. This Method helped me moſt in *reflecting Draperies*, which I thereby often produced very advantageous, and of a fine Colour; it was eſpecially uſeful, when I had any Doubt, whether ſuch or ſuch a Colour would ſuit well with ſuch or ſuch an one, or not; for the Cards certainly ſhewed me the Thing as well as if I had the Stuffs themſelves, and ſaved me the Trouble of uncertain Inquiries.

It will not be amiſs, to ſay ſomething further, touching Back-grounds: It often happens, that a Perſon ſees a Colour in a Picture, which ſeems to him very agreeable; and yet, on imitating it, he finds his Colour has not the ſame Force and Effect, thro' his not obſerving againſt what Ground that Colour was *painted*; a Point worthy of the utmoſt Attention, if we would avoid Miſtakes in Colouring; wherefore we muſt always obſerve *the Grounds and Places of the Colours*, if we would have our Colour predominate; ordering the moſt diſagreeing againſt it; for Inſtance, to make the Yellow predominate, place Blue againſt it, or elſe the Darks of other Colours; would you *abate* the Force of Yellow,

Yellow, place Green near it; and, to bring it lower, put a Colour which *proceeds from Yellow*, whether it be Free-ſtone or any thing elſe of a yellowiſh Tint.

In the ſame Manner you may handle all the reſt of the Colours, obſerving, that, as the Objects diminiſh by Diſtance, ſo the Colours muſt proportionably be fainter, and gradually more grey; Nature ſhews it: And yet I have found, that we may place even a capital Colour in the Offskip, and it ſhall be prevented from approaching, by accompanying it with *Colours like it*, and drawn originally from it, as we have before ſhewed.

CHAP. II. *Of the Property, Nature and Colours of Dreſſes.*

WE have before ſaid, that the Art of Painting is an Imitation of Nature in her viſible Parts; nothing is impracticable to it; and yet obſerves due Order in all Things; and as we have before ſhewed the general Order of the Colours, ſo we ſhall now handle it in particular, with reſpect to *Draperies*, wherein it chiefly lies.

Draperies conſiſt of four Kinds of Things, *viz. Linnen, Silks, Stuffs* and *Cloth*; and theſe have each their particular Natures and Manners of Folds: Their Properties are alſo different; and to ſhew them by an Example, I ſhall divide the Kinds into the four Times of the Day.

Linnen Draperies are for People in the Morning of their Lives; Silks, for thoſe in their Zenith; *Stuffs*, for thoſe in the Afternoon, and *Cloth*, for thoſe in the Evening of their Lives. But to ſpeak more intelligibly, there are four particular Conditions of Men, viz. *Infancy, Youth, Manhood and old Age*; and each provides a Dreſs according to his Years; *Children* ſhould be dreſſed in *Linnen*; *young People, in Silks*; *full-grown Men and Women, in Stuffs*; and *old People, in Cloth.*

The Colours for the ſeveral Stages of Life are theſe; for *Childhood, White*; for *Youth, Green*; for *Manhood, Red*; for *old Age, dark Violet*; and for *Death, Black.*

In the firſt Chapter we have ſhewed, that White and Black are not accounted among the Colours; ſince the one is but the Parent of Colours, and the other, the Depriver of them; wherefore we introduce White, as Light, without which no Colour is viſible.

Dark Fillemot or Tawny ſhall ſerve to repreſent the *Earth*, or Greenneſs; *White*, to ſhew the *Water*; *Blue, the Air*; *Red, the Fire*; and

Black, the Darkneſs above the Element of Fire; for there is not any Matter or Æther beyond it, which can contain or be penetrated by the Sun's Rays.

We alſo know, that there are four Seaſons, *viz. the joyful Spring*; *golden Summer*; *fruitful Autumn*; and *melancholy Winter:* In the *Spring*, we begin to leave off Cloth, ot heavy Winter-raiment, and to wear *thin Stuffs*; *Summer and Autumn* permit us to dreſs, according to their Heat, either in *Linnen or Silk*; wherefore a certain Author ſays, that *we ought to ſuit our Dreſſes, as well* as our Words, to the Seaſon.

The Seaſons may be alſo expreſt by Colours; as the *Spring, by Green*; *Summer, by Yellow*; *Autumn, by Red*; and *Winter, by Black*.

Yet, among the Deities, there are ſome who have *always one proper Dreſs and Colour*; as *Jupiter*, a purple Mantle; *Juno*, a blue Veil; *Diana*, a white and blue Garment; *Neptune*, a Sea-green one, *&c.* Theſe we cannot alter without committing Miſtake: But the Figures muſt nevertheleſs be ordered, if poſſible, *where they ſuit beſt*. All *brave Perſonages*, of either Sex, ſhould likewiſe be clothed in Red or warm Yellow.

It therefore behoves a prudent Artiſt to have a perfect Knowledge of the Nature and Qualities of the aforenamed Stuffs; even, were the Figures ever ſo ſmall, he muſt notwithſtanding ſhew in his Work, of *what Sort of Stuffs* the Dreſſes conſiſt; and altho' *Reflexions* cannot be well obſerved in ſmall Figures, yet we ought to ſee, by the Courſe of the Folds, whether the Draperies be Silk, Cloth, or other Stuffs.

A neat Painter in Little ought alſo, not only to diſtinguiſh the Thickneſs and Thinneſs of his Draperies by their Folds and Colour; but in the particular Nature and Colour of each Drapery, their Diminutions and Variations; as between thin and thick Silk oppoſed to Sattin, and more ſuch; for if the Eye, at firſt Sight, can perceive and diſtinguiſh them, we ought alſo to make them appear what they are; chiefly in ſmall and highly-finiſhed Pictures; as *Mieris* and others have artfully done to ſuch a Degree, as plainly to diſtinguiſh between Silver, Pewter, Tin and poliſhed Iron.

As Becomingneſs ſubſiſts not only, in the Stuffs, but alſo, in their Colours; ſo, knowing *that*, we ſhall not eaſily miſtake in the Choice of Colours and Draperies.

But I muſt here give ſome Painters an Hint about the *Nature of Stuffs*, eſpecially coloured ones; they believe, they can paint Sattin after white Silk, and changeable Silk after coloured Silk: But this is lame Work; for

for what in plain Silk is ſhining in the Light, will often be found *quite dark in Sattin*; wherefore in this, Nature muſt be conſulted.

For theſe Reaſons the Eye is pleaſed, when in a Painting of a Concourſe of People or publick Shew, it can eaſily diſtinguiſh all Sorts of People, and the Conditions and Ages of both Sexes; and at the ſame Time their Motions according to their Natures and Qualities, and the Dreſſes and Colours which become them; as, an *old Man*, heavy and weak, ſtanding on both Legs, and ſometimes by the Help of a Stick, becomes a long dark-coloured Cloth Garment, *viz.* of Umber, dark Violet, Fillemot, or Black, faſtened with Strings or Buckles, and ſetting on him ſomewhat negligently. A *young Man* ſhould appear in a quite contrary Motion, as being frolickſome, fickle, airy, and ſtanding often on one Leg; he muſt be painted in a moſt beautiful purple, green, red or yellow Drapery, of light Stuff, or thick Silk, faſtened on the Shoulder, and not too long, that it may not hinder his continual Motion; becauſe a Man, if full of Fire, loves to have his Legs free. *Women and young Virgins*, as being tender, ſedate and modeſt, are chiefly diſtinguiſhed by their white Garments of thin Linnen, and all Sorts of airy and womaniſh-coloured Silks, *viz.* light Blue, Apple-bloſſom, Pearl-colour or light Lemon, caſt looſly on each other, and in ſuch manner that the Beauty of the Naked may eaſily appear thro' them; their Poſture is modeſt and ſet; their Legs cloſe; their Bodies upright; their Necks baſhfully bent; their Arms cloſe to their Bodies; their Mode gay; and taking hold of their Garments, which hang down to the Feet. *Children* are ſeen moſtly in white Linnen, or Lemon, blue or violet-coloured Silk; they are often in white Veſts, without any hanging Drapery; but when they have ſuch looſe Drapery, a ſmall one, about a Yard in Length, is ſufficient, and this faſtened on the Shoulder for Security, while they are running, buſtling and rolling on the Ground.

This Conduct is, in my Opinion, of great Conſequence, tho' few have obſerved it; nay, even ſome good Painters oftentimes fail in it, making no Difference between manly and womaniſh Colours; giving an old Man a femenine Colour, and a manly one to a Woman; intermixing them as if there were no certain Rules for either: But it muſt be granted, that the Silk-colours, which befit a young, ſturdy, capricious Man, are very diſagreeable to a Virgin, who is tender, weak, more ſedate and leſs voluptuous; he requires ſtrong, ſhe more ſoft and beautiful Colours, yielding a Pleaſure to the Eye. It would alſo be very improper to paint a Child in Black; a young Man in dark brown Colours; a grown Man in party Colours; and an old Man in beautiful ones.

I once ſaw a Picture, of an unknown Maſter, in which, all the Particulars I have recommended were plainly and nicely expreſt; it had ſuch an Elegance, and gave me ſo great Satisfaction, that I ſtood in Surprize. On a mature Conſideration of this Painting I perceived, that it was purely deſigned to anſwer this very Purpoſe; for I ſaw here and there ſome aged People, moſtly in dark and Cloth-colours; there, again, a Group of young and gameſome People in variety of beautiful-colour'd Stuffs; alſo ſome Women in light-colour'd changeable Silk, *&c.* near them were ſome old Women in dark Dreſſes; here and there appeared Children, running about and playing in the Sand, all dreſt in Linnen-habits and ſoft Colours. This Ordonnance vaſtly pleaſed me, and put me to conſider what it could be likened to; and I find it to be the ſame as the *four Times of the Day*; for let us take the Children, whether Boys or Girls, for *Day-break*; the young Men and Women for *Noon*, when the Sun is at higheſt; and the old People for *Night*; between Mid-day and Night is *Veſper*, or the *Evening*, which may be repreſented by joining ſomething of both Conditions; alſo between *Aurora* and Mid-day, the ſame; ſo as to make, in the whole, a proper Difference between the Conditions and Ages of Men. Here let us not forget, that old People ſometimes affect *White*, to ſhew their becoming Children again; contrarily *Black* is ſometimes worn by young People; as a thin black Veil to ſignify ſome Sorrow, or elſe to diſtinguiſh a married Woman from a Maiden.

CHAP. III. *Of the Colours of Dreſſes, and their ſuiting with each other.*

AS we are treating of *Dreſſes*, it will be proper to ſay ſomething of the ſuiting their Colours; I mean what Lining or Furniture each coloured Garment requires; a Matter of great Moment, tho' as little obſerved in Pictures as the Life: Wherefore let it be noted, firſt of the *weak Colours*.

When the upper Garment is White, the Lining or Undercoat may be Roſe-colour, Fillemot, Purple, Violet, or beautiful Sea-green.

With a light blue Garment ſuits a Furniture of yellowiſh White, Violet, dark Fillemot, or dark rediſh Blue.

A light

A light or pale yellow Garment ought to be furniſhed with Violet, Sea-green, beautiful Green, dark Fillemot and Purple.

A pale green Garment muſt be ſet off with yellowiſh White, Sky-colour, Violet and dark Red.

Now follow the *ſtrong Colours*, and their proper Mixtures.

A Lemon-colour Garment may be furniſhed with Sea-green, Violet, and dark Fillemot.

A Garment of red Orpiment-colour ſuits a Furniture of Violet, sky and greeniſh Blue, Musk and Umber-colours.

A Sky-colour blue Garment may be adorned with Roſe-colour, yellowiſh White, pale Yellow and light beautiful Green.

A Fillemot-coloured Garment may be furniſhed with pale Yellow, Roſe-colour, light Aſh-colour, Violet, dark Purple, and dark Green.

All theſe Colours reverſed have the ſame Effects.

Here let it be obſerved what I mean by the Word [*Furniture*]; 'tis *an Adornment, or ſetting off*; as when a *large Drapery* of a *plain* Colour is adorned with *one or more ſmall ones*, whether a Veil, Girdle or Sleeve-facing, under Garment, or Breaſt-cloth; this Furniture is either of changeable Silk, or of party-coloured Stuffs, when 'tis to ſet off a large and plain-coloured Drapery; and the contrary the ſame; as when the large Drapery is changeable, the ſmall Furniture ought to be of a ſingle Colour.

For further Satisfaction I ſhall ſubjoin an Inſtruction of what coloured Stuffs may be beſt adorned with Gold, whether flower'd, leaf'd or ſtrip'd.

On a green Ground ſuit Flowers.

On a purple and violet, narrow Sprigs or Stripes.

On Musk-colour, cloſe and large Flowers or Leaves.

On Roſe-colour, Apple-bloſſom and white thin Silk, ſuit Stripes.

Purple, Fillemot, Musk-colour and White alſo look well with Fringes, either ſcanty or full, according to the Subſtance of the Stuff.

It muſt be obſerved, that what I have hitherto ſaid of the ordering of the Colours, is not to concern *a ſingle Figure* only, but to *ſerve any Occaſion by a diffuſive and agreeable Intermixture:* Nor do I mean, that, among ſeveral Figures, there muſt be but one with a ſingle-coloured Garment; and the reſt, of changeable or broken Colours; for when they are ſeparate, and the Draperies large, each in particular is to be ſet off in the Manner I have before laid down; for Inſtance, If all the ſmall Draperies were ſeparated from the large one, and we dreſt as many Figures in them, then each muſt be further adorned with other ſmall

Dra-

Draperies, of Colours ſuiting with it, in ſuch Manner as the large one was before. In a Word, if we only conſider, that a ſingle Colour ought to be intermixed with a changeable one, and a changeable Colour, with a ſingle one, we ſhall perceive what Order this Affair requires, in order to look decorous, and pleaſe the Eye.

But, for further Explanation, I ſhall give two Examples of it. The firſt is, a Company of five or ſix aged People, either without or within-doors: Now if theſe Figures muſt be all dreſt, it requires no Art, nor is it a Sign of Knowledge, to give each a ſingle-coloured and equally large Drapery, altho' we might find as many different Colours, in order to join them agreeably; and this, for two Reaſons; firſt, becauſe, *that cannot happen in the Life without Premeditation.* And ſecondly, becauſe the Figures may *not ſeem to be emblematic*; for tho' to the *twelve Apoſtles* are appropriated their particular Colours, yet we muſt not infer from thence, that, if they were all aſſembled together, we ought to give them a ſingle Colour from Top to Toe; becauſe, *tho' we break the Colours, they yet remain the ſame*; as Blue, with green Reflexion, remains Blue; Yellow, with Purple, remains Yellow; and ſo of others. Our ſecond Example is, a wanton Meeting of young Men and Girls, modiſhly dreſt according to their Years; theſe are skipping about, and playing in a Field or Room: Now it would not be at all proper to join all their Dreſſes of broken Colours together, tho' they were coupled in ſuch Order as they require; and for the former Reaſon; namely, that it can never happen but thro' Premeditation and Neceſſity: And tho' it would appear elegant and pleaſing, yet *not at all artful without an Intermixture of ſome ſingle-coloured Draperies.* Nevertheleſs we find many do it; either, becauſe they take no Delight in changeable Draperies; or elſe becauſe they cannot paint them, and therefore make ſhift with broken Colours. Again, there are others who have no Value for ſingle Colours, and therefore, on all Occaſions, introduce changeable or broken ones. We have alſo met with a third Sort, who do not know how to make a Difference between a changeable Stuff and a broken Colour; tho' it's certain, that a reflecting or changeable Drapery is an Intermixture of two or more Colours, and a broken-coloured Drapery, but of two; as Violet, with Red and Blue; Green, with Yellow and Blue, *&c.* whence they are called *broken or mixed Colours.*

In the firſt Chapter, treating of this Management, we have ſpoken of reflecting or changeable Draperies; and as we are now again embarked in the ſame Subject, it will not be amiſs to explain the Matter further.

Many

Many fancy, they make a good reflecting Drapery, when 'tis well folded, and different in Colour in the main Lights, greateſt Shades and Reflections; even *Raphael* and other great Maſters have been miſtaken in ſo doing; whereas a good changeable Drapery ought to *draw its Reflections from the Colour of which the main Light conſiſts*; the Shade likewiſe proceeds from the ruling Colour, yet has ſome Tincture of the Changeableneſs: And altho' the Drapery be changeable, yet it has a conſtant Ground-colour of the main Woof of the Silk: Thus 'tis a uſual Expreſſion, ——— *A Green and Yellow changeable:* This then is the true Quality of a reflecting Silk, that *all that is ſeen fronting on the Relief keeps its main Colour, but the Sides of the Folds going off, cauſe the Changeableneſs*; which we may eaſily perceive on laying a changeable Stuff ſmooth on a Table or Floor; for viewing it perpendicularly from above, it will then appear red or yellow; but if ſeen parallel along the Stuff, often appear blue: Whence it follows, as we affirm, that *only the Folds which go off become changeable*, and alter in Colour; when the others, in the main Light and Shade *keep their own Colours*: Again, what in one Stuff changes red, will in another appear green or yellow, according to the Woof or Warp.

By Reaſon of ſuch Accidents, we are obliged to have Pieces of particular Stuffs, in order to ſhew the Difference; which cannot be learnt by Heart, becauſe of the Nicety of the Matter.

We have ſaid, in the foregoing Chapter, that in an Ordonnance of many Figures, we ought to obſerve the Sexes, Ages and Conditions of People, and that each muſt have his proper Stuff; the Golden ſuits Deities, and thoſe who are deified; Purple becomes Princes; thus each, down to the Slave: Now, to thoſe of weak Memories, I ſhall ſhew a good Method for their becoming Maſters of this Point in a ſhort Time.

Set down in your Pocket-book, the following Heads or Titles; *old Men and Matrons*; *married Men and Women*; *young Men and Maidens*; *Boys, Girls and young Children:* Place theſe Titles under one another; and write againſt them the proper *Dreſs, Stuff and Colour of each Sex and Condition*: Theſe Notes you muſt often conſult, and eſpecially when you are about an Ordonnance of few or many Figures.

You may alſo make a Column *for the Colours of Draperies*; ſetting them down under one another; as White, Yellow, Blue, Green, Red, *&c.* and againſt them write their *Linings and Ornaments*, as I have before mentioned.

It will not be improper here to obſerve, ſome Particulars on different Occaſions, in an Ordonnance of many or few Figures, with re-

ſpect to Colours; not as if they were unknown or not obſerved by ingenious Artiſts, but becauſe they are oftentimes neglected and ſlighted, either thro' Careleſsneſs, Prepoſſeſſion or an Opinion that they need not be ſo ſtrictly confined; or elſe, becauſe beautiful Colours are moſt pleaſing to People, and therefore they muſt eſpecially ſatisfy the Eye; without reflecting, that they thereby injure the Art and their own Reputations: Such Painters are like great Talkers, who ſay little to the Purpoſe.

Truly, the Colours have great Efficacy, when well ordered and ſuited; but they raiſe an Averſion when unskilfully and confuſedly diſpoſed.

An ingenuous Perſon will undoubtedly agree with me, that there are *particular Characters* which diſtinguiſh one Man from another; a Prince from an Officer; an Officer, from a vulgar Perſon; a rich Man, from a poor one; By what means then is this Difference perceived? Is it not by his authoritative Countenance, Grandeur and ſtately Carriage, and by his Garb longer and of more coſtly Stuff and Beauty than the others? If ſo, it will be eaſy to apprehend, that, tho' ſuch a Perſon were not endowed with all the aforeſaid Qualities, but with the contrary, he ought nevertheleſs to be made known by ſomething or other; as we have ſhewed in treating of *Ordonnance:* Wherefore 'tis needleſs to ſay any thing further in this Matter, to bring us to the preſent Point touching the *Colours*; namely, to ſhew on what Occaſions they ought to be uſed *beautifully*, and on what, *not*; for which Purpoſe I ſhall exhibit *three principal Occurrences*, as Examples, whence we may deduce and order all others.

The firſt may be *a Council, or a Triumph*, or ſuch like; wherein all the Dreſſes ought to appear intirely of the moſt magnificent, rich and beautiful Stuffs.

In the ſecond, conſiſting of *Bacchanals, Country-merry-makings and Herdſmen's Sports*, the Colours ought to be half beautiful and half broken, each agreeable to the Condition of the Parties. And

In the third, being *publick Sights*, viz. *Pleadings, Mountebanks, Jugglers, Merry-andrews*, and ſuch like, made up of common and mean People, coarſe Stuffs and dirty Colours ought to be moſt viſible.

Now here 'tis ſtill to be remarked, that in the one Sort of Colours as well as the other, the moſt beautiful excels; and as thoſe three Occurrences are not common, I muſt ſay, that among the meaneſt as well as the beſt there are ſome which have the Preference; among the beau-

beautiful are ſome more beautiful; and among the mean, meaner ones. Thus much as to *Colours*, in order to know a good Maſter.

But 'ere we finiſh this Chapter, let us obſerve, in *what Parts* the coloured Stuffs appear *moſt beautiful*; ſince Stuffs are very different in this Reſpect, and have their divers proper Beauties.

We ſay then, that *black Stuffs* are moſt beautiful in their *ſtrongeſt Shades*; *White*, *Yellow* and *Red* in their *main and greateſt Light*; and *Blue*, *Green* and *Purple* in the *Half Tints*. But all Stuffs, not having a Gloſs, ought to be much more beautiful in their *Lights*, than their Shades; becauſe *Light* gives Life, and makes the Quality of the Colours appear, when contrarily *Shades* obſcure and extinguiſh their Beauty; conſequently all Objects will ſhew their natural Colours better, when their Surfaces are *leſs ſmooth and even*; as we ſee in Cloths, Linnen, Leaves and Herbs, which are rough or hairy; in which no Gloſs or Shining can appear, becauſe they cannot receive the Reflexions of neighbouring Objects, but ſhew only their true and natural Colour unmixed nor tinged with that of any other Object, except the Redneſs of the Sun, when, by his ſetting, he makes the Clouds and Horizon partake of his Colour.

CHAP. IV. *Of the Diſpoſition of ſhady Objects, either diſtant or near, againſt a light Ground.*

LIGHT againſt Light, and Shade againſt Shade naturally unite. Againſt a light Ground ſuit well dark Figures, and againſt a dark Ground, light ones, in order that they may be ſtrongly ſet off; however, the ſetting off of Objects either much, little or leſs, on the firſt, ſecond and third Grounds certainly differs very much.

Now it may be asked, when a parcel of Figures, ſtanding or ſitting, have a *white Back-ground*, and appear, ſome far from, others near, others againſt it, whether *dark Colours* would not be proper in *all the three Groups?* I ſay, they would; but then they ought to be conſidered in another Manner; for, without intermixing ſome of them with light Colours, they could not ſubſiſt; wherefore 'tis neceſſary, to give ſome more, others leſs Force; the Figures cloſe to the white Ground ought to be mixed with light Colours, in order to ſtick to the Light, and to break the leſs their Force; aud yet the dark Colours will predominate, the light ones being only, as I ſay, to have Communicati-

on with the white Ground, thereby to keep their Diſtance, and to unite with the great Light of the back Ground. The Figures, on the ſecond Ground, which come more forward, ought again to have *leſs light Colours*; and the Group, on the fore Ground, *the leaſt*; whereby they have leſs Communication with the white Ground, and conſequently more Force againſt it.

'Tis the ſame with Light againſt Darkneſs; for we can eaſily perceive, that White and Black never approach each other without Participation. The more Black is mixed with White, the more it inclines to White; like a large and thick Feſtoon, moſtly light, placed againſt a dark Ground: Now, if you would have this Feſtoon appear cloſe to the Wall (for 'tis not with Nature as with a Picture) you muſt needs uſe in it ſome dark Flowers and Leaves, ordering them about the Extremity, the moſt White or Light to be in the Parts *moſt relieved*, darkening it gradually towards the two Extremities neareſt the Ground, whereby the one ſticks to the other and unites; *remaining yet a light Feſtoon, tho' intermix'd with Darkneſs.* 'Tis the ſame with a dark Feſtoon againſt a light Ground; the dark Flowers being in the middle, and gradually diminiſh on each Side. 'Tis certain, that it will not ſhow ſuch Decorum and *Relief*, tho' its Shade be in Proportion as ſtrong as that of the former: Yet 'tis only to be uſed in caſe of Neceſſity, when the Matter and Condition of the Place require it; wherefore we muſt accommodate ourſelves to all Exigencies.

This Effect is not only proper for Flowers, but alſo for Fruits, Ornaments, *&c.* Even all kinds of Gold and Silver Ornaments may with Elegance be joined together by the Colours, after the ſame Manner.

Now follows an Example, in *Plate* XXI. diſpoſed after the aforeſaid Manner. Here, on the fore Ground appear five Figures of Men and Women againſt a *white back Ground*; the three middle ones, cloſe together, are dark and ſtrong, and the two on either Side, of a little lighter Colour, whereby the Group keeps an agreeable *Relief* and Union on the Extremity. On a more diſtant Ground ſtand two other Figures, of which the foremoſt is dark, and the other, half behind the former, light; yet both of leſs Strength than the foremoſt Group. The laſt four, ſtanding cloſe againſt the Ground, differ ſtill much from the others, as being here and there intermixed with more Light; one having a white Stomacher; another a white Cloth on her Head; this having Flowers; that with light Hair; another with a white Pot,

light

light Drapery, Nudity, &c. which Littlenesſes notwithſtanding have not ſo much Force as to enlighten the whole Group.

The Doctrine of Harmony, teaches, that we muſt always place Darkneſs againſt Light; and the contrary; but this is only a *Medium*, ſhewing, agreeable to that Poſition, how and in what Manner *Light and Darkneſs* may appear either cloſe together or diſtant, like the aforeſaid Feſtoons; but it muſt not be conſidered otherwiſe than as *a Part of a Picture.* If we would have a perfect Ordonnance, we can order, at pleaſure, ſuch dark Figures as thoſe, againſt light Grounds, and the contrary; for Inſtance, would you have, on the right Side of the Piece, a dark Buſh; in the middle, a Viſto; and on the other Side, Houſes or Stone-work, neither light nor dark; you may place againſt the Buſh, light Figures or other Objects, and in the middle, againſt the Offskip, dark ones, and againſt the Houſes, others again which ſuit beſt; execute each correctly, and in particular, according to the ſaid Examples, and then nothing will be wanting that concerns the Tints: The Colours joined to it make the Work compleat.

I think I have fully explained this Point of Darkneſs againſt Light, and the contrary; yet ſeveral Things ſerving my Purpoſe ſtill occurring to me, which were forgot in the firſt Chapter, I judge them proper to be mentioned here. I ſay then, that all light Colours, even were they broke, appear well againſt a dark Ground, but not with ſuch a Force as the ſtrong ones; as we have formerly ſaid, that warm Colours appear beſt on a faint Ground, and the contrary, whether they be light or dark. 'Tis alſo a conſtant Rule, that the ſtrong Colours, as light Red and light Yellow, do not ſuit on a light or white Ground, more than beautiful Blue on a dark one, tho' reckoned a capital Colour.

But let us return to our Example; we have hitherto only ſpoken of the Tints, or Light and Darkneſs, it will now be neceſſary to ſhew alſo the Colours of the Dreſſes, according to their Order, Place and Power.

T

No. 1. is Sea-green.
2. — Yellowiſh Grey.
3. — Violet.
4. — Somewhat leſs beautiful Green than No. 1.
5. — Purple.
6. — Dark Violet, not beautiful; but the Girdle beautiful light Yellow.

7.

7. — Brown Oker, and Violet Reflexion.
8. — Greeniſh Blue.
9. — Red Orpiment.
10. — Violet.
11. — Umber, with little Red.

Obſerve now, from behind forwards, whether theſe Figures, as they advance, do not become *gradually ſtronger, by the Intermixture of ſtrong Colours.* The Off-group has none; that in the middle has one; and the foremoſt, two; of which, one is very ſtrong.

If it be asked, why I place here the ſtrong one, namely, red Orpiment, as having no Force againſt a light Ground; I ſay, it muſt be obſerved as the foremoſt Figure, being encompaſſed with two dark ones.

Let it alſo not be thought, becauſe I thus exhibit the Colour of each Figure, that they ought therefore to be of the ſame Colour from Top to Toe. Conſult the Sketch, and remember their Draperies (one large, another ſmall, of broken and faint Colours) with which they are intermixed, and ſuit the Ground; as we have already intimated, that (in order to form great Maſſes of capital Colours, *viz.* Yellow, Red or Blue, and they to predominate in an Ordonnance) we may *enlarge or break ſuch a ſtrong Part with Mixtures of the ſame*; as red Orpiment with brown Oker, Umber, or ſuch like, *which nevertheleſs remains Yellow.* After ſuch a Manner we may handle all the Colours, to wit, beautiful Green, with other Green; Red, with Purple; Violet, with Blue or Grey; yellowiſh White with Grey, and ſo forth; in a Word, *if but one of the two be leſs beautiful.*

CHAP. V. *Of the Harmony of Colours.*

THEY, who are converſant with Books, are ſenſible that few Authors have written of the *Harmony of Colours*; and what they have done is ſo obſcure and unintelligible, that I ſhall endeavour to make the Point clear.

It muſt be granted, that in every Part of the Art Nature is our Pattern, ſince ſhe diſpoſes herſelf in the moſt perfect Manner. If we at any time diſcover ſomething fine and pleaſing in her, (which we often

often do) and yet know not the Reaſon why it has ſuch Elegance and Decorum, we ought to conſult the Rules of Diſpoſition and *Harmony*, and examine with which of them the Objects agree; by which Means we ſhall ſoon apprehend what *Decorum* is, and on what Reaſon founded.

Harmony proceeds from placing faint Colours againſt ſtrong ones, and the contrary; wherein ſuch an Union appears, that the one ſeems naturally to flow from the other, as in this Inſtance: Let us ſuppoſe an Ordonnance to be divided into three Grounds, or Diſtances; place the principal Figures in the middle on the Fore-ground, and let ſome of them be ſtrongly coloured, and the whole Group as ſtrongly flung off by a ſhady hollow Rock coming behind them; place to the Right, on the ſecond Ground, ſome Figures beautifully coloured, yet a Tint darker than thoſe on the Fore-ground; and behind them, an airy, greyiſh-green Buſh; and further on, a light Off-skip, filled here and there with ſmall Trees: Let this Buſh be a Tint darker than the ſecond Ground-figures; on the left Side of which Ground, place other Figures, as of Girls and young Children, in faint-colour'd Draperies, which, tho' coming againſt light Buildings and the blue Sky of the Offskip, will notwithſtanding appear beautiful and harmonious: Now, in ſuch a Diſpoſition, we are enabled to perceive *how each of the three Parts keeps its Diſtance by the Nature of the Ground behind it:* The foremoſt, as the ſtrongeſt, and conſiſting moſtly of Light, approaches with Force againſt the greateſt Shade; and thoſe on each Side, tho' almoſt as light, yet are limitted by their *back Grounds*, which differ but one Tint from them; whereby they appear neither further nor nearer than they really are: From all which Premiſes we may plainly perceive, that granting *thoſe three Parts*, or Groups, had *a like Strength and Colour*, yet they may, by means of their *back-Grounds*, be brought down in ſuch a manner, that, at pleaſure, *only one of them ſhall predominate, and the other two retire:* Would you have the foremoſt Figures dark, reverſe your former Conduct, and your Purpoſe is anſwered. Thus you may eaſily join Grounds and Objects in order to fetch out *Harmony*; and by *Harmony*, one of the Perfections of a Painting.

But the more clearly to evince the Force of Colours againſt proper Grounds, with reſpect to *Diſtance*, I ſhall explain the Matter in a ſecond Example: See *Plate* XXII. I repreſent the Boat, as the neareſt Object, gilt with Gold, and ſtrongly glittering againſt the Shade of the Trees, and Rock; to the foremoſt flying Figure, on the ſame Diſtance

Diſtance as the Boat, I give a light Red Drapery againſt the Shadineſs of the ſaid Rock, in Force equal to that of the Boat; the ſecond flying Figure, ſomewhat further in, has a green Drapery, alſo light againſt the Rock, where, being a broken Colour, it becomes fainter; and the third, which is further in Shade, and has a dark Blue Drapery, is flung off, and keeps its Place againſt the furtheſt Part of the Hollow of the Rock, which, with the yellowiſh Blue Sky next it, is lightiſh: The ſtanding Figure, in the Stern, or Off-part of the Boat, is more ſtrongly ſet off, by a dark and warm Yellow Drapery againſt the aforeſaid Hollow, than the Blue Garment of the hindermoſt flying Figure, and leſs than the Boat's Head and Timbers which have the greateſt Force, as being the greateſt Part doubled by the Reflexion in the Water: On the River-ſide, againſt the Trees, are ſeen other Figures, (partly naked and in faint-colour'd Draperies, *viz.* Apple-bloſſom, light Changeable and White, intermixed here and there with Yellow) and their Reflexions, and that of the Green of the Trees in the Water: Now thoſe Figures, tho' faint and light, are, in their Diminution of Force, in the ſame Degree with the middle flying Figure, as having the ſame Diſtance, and being of the ſame Nature, and compoſed of broken Colours: So alſo the Red of the foremoſt flying Figure agrees with the Yellow of the Boat, both being ſtrong Colours: The Rowers are in dark Blue.

Tho' this Example ſufficiently enables us to manage any Ordonnance whatſoever, yet I mean not that there muſt be always forwards a yellow Object; behind it, a blue one; and in the middle, a Green, Purple or Violet; for you may *chuſe what Colour you pleaſe*; as, inſtead of this gilt Boat, a red one; and give the fore flying Figure, inſtead of a Red, a yellow Drapery, aſſigning to each a proper *back Ground*: Altho' the Yellow of the Boat, and the Red Garment of the Figure are ſtrong Colours, yet they are diſtinct in Nature; for as the Yellow is in itſelf lighter than the Red, ſo the Red requires a darker Colour than the Yellow, in order to be flung off: Again, if inſtead of the Figures by the River-ſide, which are clothed in Apple-bloſſom, Blue, *&c.* we would uſe other Colours, as Green or Red, we may do ſo, provided, as before, we give them ſuch a proper *back Ground* as will fling them off, with reſpect to their Diſtance; for it muſt be remarked, that, altho' they are diſtant, yet there is no Neceſſity for giving them faint or broken Colours: *'Tis a Maxim with me, that any Colour, how ſtrong ſoever, may be moderated and reſtrained according to its Diſtance*; the Colours in this Example are diſpoſed according to their Ranks

Ranks, (the ſtrong ones forward, and the weaker, in Degrees of Diſtance, according to their Natures) only to ſhew the Method of placing them; in a Word, *Whether they are to approach, becauſe of their natural Strength, or to retire by reaſon of their natural Weakneſs.*

But it's ſcarce poſſible, that in any Subject all the Colours ſhould, according to their Natures, happen to fall ſo advantageouſly, and therefore we may, on any Occaſion, alter them; for Inſtance, if, inſtead of the gilt Boat, we were to introduce a Piece of white Marble, adorned with Mouldings and Baſs-reliefs, and ſtrongly lighted; the Viſto behind, turned into a cloſe Ground, and the Trees behind the Stone-work, inſtead of greyiſh, more ſenſible, warm and approaching; this Stone, I ſay, would have the ſame Effect as the Boat, and come forward with Force, tho' White, we all know, is not ſo ſtrong a Colour as Yellow: For herein it will happen as in a Camp, where, in the General's Abſence, the Lieutenant-general commands; and in a Company, the Lieutenant for the Captain, and the Enſign for him; even the Serjeant is not without his Power; therefore when ſtrong-natured Colours are not in a Picture, the weaker ſupply their Places, in a greater or leſs Degree as the Matter requires; wherein lies the *Criſis* of the Management: Let me add to this Inſtance of the white Stone-work, that it muſt be the ſtrongeſt and moſt catching Object in the whole Ordonnance, and that no ſtrong Objects muſt come near it, to leſſen it's Force, or kill it, unleſs they be weakened, and brought down either by Miſtineſs, or by means of their Back-grounds; whereby they may then have *no more Force than a broken Colour.*

CHAP. VI. *Of the Diſpoſition of irregular Objects; and Light againſt Darkneſs; and the contrary.*

THE placing and ordering of Objects is of great moment; for if, after we have choſen them all moſt beautiful, we diſpoſe them careleſly, they will abate of their Luſtre; again, a good Diſpoſition will make an Object, tho' unelegant in itſelf, look agreeable. To give ſome Examples of it, I ſhall begin with Plate XXIII.

On the Fore-ground, on the right Side, is lying an overſet Pot againſt a large Stone, and both of them ſtrong and warm in the Light, againſt the Darkneſs of ſome high Trees which are on the ſecond Ground. On the third Ground, *lower* and by the Water-ſide, riſes a column of

Building, which is light again. In the middle of the Piece, the Horizon appears very *low*, with ſome Hills; and on the Fore-ground, are three Figures making the greateſt Group, and moſtly in warm and dark-coloured Draperies, againſt the Faintneſs and Light of the Offskip. On the ſecond Ground is a young Man, who, with the Houſe, at the Door of which he ſtands, is *below* in the Shade, occaſioned by the Ground-ſhade of the Trees oppoſite to it; this Houſe is of Free-ſtone, and therefore light againſt the blue Sky. The Fore-ground has no Verdure, and is all light, chiefly about the Figures.

This Sketch ſhews us the *Irregularity* of Objects in an Ordonnance, and how we ought to diſpoſe them according to Art; *ſome high, others low*; together with their Force, in order to create a diverſified Decorum. By *Objects* I mean both the moveable and immoveable, *viz.* Men, Cattle, Birds, Trees, Hills, Buildings, *&c.* as well horizontal, as falling back behind each other.

As to *Force*, it conſiſts in Light againſt Darkneſs; and the contrary; for (except by the Diverſity of Colour) there is no other way than this, to ſet off Objects againſt one another.

We have ſaid, that the three fore-ground Figures are ſtrongly coloured, and come againſt the faint Offskip; whereby I ſhew, that in one Piece there ought not to be two Lights on the ſame Ground, altho' they are both ſtrongly ſet off, but that one Part muſt conſiſt of ſtrong Light, and the other of Darkneſs. It's alſo eaſy to conceive, that the three Figures, becauſe they come againſt the light Offskip and not into Shade, muſt needs require dark Colours: Contrarily, the Pot and Stone are ſet off againſt the dark Trees, by a general Rule, that when there are ſome *light Objects* on one Side of the Compoſition, thoſe on the other ſhould be *dark*.

Let us now view a ſecond Example in *Plate* XXIV. as being an Obſervation depending on the former, ſeeing neither can ſubſiſt without the other. This tends to illuſtrate the Management of Lights, both *above, on each Side, and behind one another*; and that we ought always to order after ſuch a Manner; when the former Example ſhew us the Irregularity of Objects in their *high and low Diſpoſition*.

The forward ſitting Figures are, with the firſt Ground dark, as being ſhaded by a driving Cloud; ſo alſo is the walking Figure [illegible] to its Middle. The Building on the ſecond Ground fronts the Light, together with the two ſtanding Figures, which are ſet off by the dark Side of the Houſe. The three hindmoſt Figures are in the Shade of the ſame Building, againſt the Sky; which is their Ground. The

Column

Column, alſo on the ſecond Ground, is almoſt to the Top in Shade againſt the hindmoſt Trees, which run to the Point of Sight. The Man is half again in the Light againſt the dark Column; and his under Parts, (which with the firſt Ground are dark) are ſet off againſt the ſecond Ground, which is light.

But 'tis not ſufficient to place here or there a Ground-ſhade; we muſt alſo ſhew the Occaſion of it, that it may not be asked, what cauſed it; for all Shades are not alike; ſome are more dark, others more clear; moreover, they *differ alſo ſometimes in Colour*; wherefore it will not be amiſs to ſay ſomething of it here, tho' we ſhall treat of it more at large in it's Place.

The Ground-ſhade of Trees often appears leſs or more Green, according to their Tranſparency or Cloſeneſs. The Ground-ſhade cauſed by driving Clouds is faint, and has no other Colour than that of the Air between. The Ground-ſhade of a red, green or blue ſtretched Curtain is alſo of the ſame Colour. Thoſe of an Houſe or other heavy Piece of Stone-work are grey and dark, *&c.* But to return to our Subject.

It's plain, that what is demonſtrated in theſe two Examples, touching Light and Darkneſs above, on each Side, and behind one another, is the ſame when reverſed; namely, if that which is now Dark were Light; and the Light, Dark. It's alſo indubitable, that if one of the Lights were taken away, the Ordonnance and agreeable Harmony would be ſpoiled at once; even ſo much, as not to be brought right again without a general Alteration; for Inſtance, ſuppoſe the walking Perſon were dark above, how could he be ſet off by the Column? Since we have before ſaid, that Darkneſs againſt Darkneſs is improper; and were the Column to be Light, how ſhould we manage the Sky? And if the Sky were Dark behind the Column, that would be as bad again; for the whole fore Ground and all upon it are dark; and the ſecond Ground is light again; wherefore every Thing would be in Diſorder and indecorous: From theſe Premiſes we may plainly perceive, that this is a conſtant Method for Management: And when a good Diſpoſition of the Colours, according to their Qualities, is joined to it (for we know, that Objects have various Colours, of which we can chuſe the moſt proper) the Decorum will ſtill be the greater, and the Eye more pleaſed: *Trees*, tho' they appear always green, are yet diverſified according to the Seaſon, and their Natures: Some are Sea-green, others deep Green, this Ruſſet, that Grey-green, theſe again light Green, others dark Green: *Grounds* likewiſe differ, as Hilly, Sandy, Clayiſh and Muddy: *Stones* do the ſame: All which, we have fully ſhewed in the firſt Chapter of this Book. As for

Men, none excepted, what Colours have they not? In fine, he who well underſtands the ordering of the Colours, and the ſuiting them, will never be at a Loſs.

But let him eſpecially obſerve, that in any Ordonnance, whether of Hiſtory, Landskip or any other Branch, one Side muſt be contrary to the other, not only in Light and Shade, but alſo in Height and Depth.

The Deſigns of theſe two Examples are not much unlike that in the foregoing Chapter; yet here is greater Variety; for the former was, of the Force of Objects, either dark or light, againſt contrary Grounds; whereas theſe, tho' grounded on the ſame Obſervation, ſhew us how they are to be ordered *above one another*, when it ſo falls out: For Inſtance, we ſee a Group of Figures on the fore Ground, againſt another on the ſecond Ground, *ſomewhat higher*; and that, againſt another *ſtill higher*; and ſo on, to the Cieling or Sky: We have ſhewed, in Chap. 4. how we ought to ſet off Objects *behind one another*, and to unite them with the Ground; but theſe Examples teach, firſt, how light and dark Objects *above one another* ought to be managed, ſo as to ſerve each other, and that each may keep it's Diſtance. Secondly, How, for want of Shade, we muſt make ſhift *with the Aſſiſtance of Colours*. Laſtly, How irregular Objects ought to be placed againſt each other; which is the Soul and Life of an Ordonnance, eſpecially where there are many People. But 'tis not confined to human Figures; for it reſpects all Sorts of Objects, whether Grounds, Hills, Balluſtrades, Battlements, Windows, Roofs, Clouds and Sky; in fine, every thing we can ſee riſe behind any Thing elſe, whereon People can appear. Speaking of Clouds, it muſt be obſerved, that we may repreſent Figures flying in the Air and ſitting on Clouds, in the ſame Manner as on the Earth; a Matter of principal Concern on ſuch an Occaſion, where the major Part of the Objects conſiſts of *Height*, and many are at a Loſs in the different Lights, Colours and Tints. Wherefore, docible Artiſts! Regard this as an infallible Rule, and conſider every Thing which I have laid down in the aforeſaid Examples, to prevent your falling into the Miſtakes which are herein uſually committed.

I ſhall now ſubjoin a third Sketch, *Plate* XXV. touching the *Croſſing and Going off of Objects*, as a Sequel of the two preceding.

See in this Example, a Boat going off againſt a croſs Height, or earthern Wall, whereon divers People are leaning by one another; who, with the Trees riſing behind, break the Regularity of the Wall: The approaching Figures appear again againſt the Offskip, which runs acroſs.

The

The Boat is in a ſtrong Light againſt the ſhady Wall, which ends in the middle of the Piece; where the foremoſt approaching Figures are ſet off with Light both againſt it and the hindward dark Figures, which have their Effect again againſt the Light of the Buildings in the Offskip. The Sky on the right Side of the Piece abounds with heavy hanging Clouds; and on the other Side are none, or very ſmall ones.

Here we perceive, firſt, a *great Motion* in the Diſpoſition of the Objects; which croſs each other up to the Horizon on one Side; and on the other, the contrary; which cauſes an *agreeable Variety*; eſpecially, as there are ſome Objects going off, which ſhew the Point of Sight: The ſecond Obſervation is, the *Harmony of Light and Shade*, as in the former Examples.

This Example then ſhews, what Methods we may take, in order to fetch out ſuch Effects; and 'tis for that Reaſon, that this Point is exhibited ſeverally, and in different Manners, which we may make uſe of as Occaſion offers, as much or as little as we think proper; tho' never too much; ſince *Variety* tires no one, but is always pleaſing: As here a Viſto, there Boſcage, Houſes, *&c.* here, a winding Road, there, again a Building hiding, Part of the Offskip; here, a level Ground; there, a River beſet with Trees, partly running towards the Point of Sight, and then bending, either to the right or left croſs the Piece round a Rock; and at laſt to diſappear. Variety feeds a continual delightful Deſire; but we muſt know, that it principally reſpects Ordonnances in the open Air or Landskips.

CHAP. VII. *Of Agreeableneſs in irregular and contraſting Objects.*

IF we have not Knowledge in Compoſition, all that we endeavour at is Extravagancy; even ſhould we bring out a good Diſpoſition, it would be owing to Luck; when a well-ordered Piece, tho' indifferently coloured, will always have an *Harmony*. The Truth of this I find clearly evinced in irregular Objects; which give Life and Motion to an Ordonnance; as we have ſeveral times ſhewed in treating of *Ordonnance*, and alſo in the firſt and laſt Examples of the foregoing Chapter.

This Motion is happily fetch'd out, if the contraſting Objects be conſiderately joined; for by this means they will meet each other ſo agree-

agreeably as perfectly to pleaſe the Eye; not as placed thus by Nature, but as the Reſult of an artful Compoſition.

By *the Irregularity of Objects*, I underſtand their *Forms*; as when one is high, another is oblong; this pointed, that ſquare, round, oval, *&c.* But 'ere I proceed further, ſhall ſhew the eaſy Method I took in order to get the Knowledge of *Irregularity*.

Firſt, I drew all ſorts of Figures in different Actions, as ſitting, ſtanding, ſtooping, lying, walking, *&c.* and cut them out with Sciſſors. Next, I made a Sketch of my Ordonnance, and laid it down flat, and put my cut Figures upon it, moving them about till I was ſatisfied where to place a ſitting, ſtanding or lying one; how many ſuited here; how few, there; and thus, after much ſhifting, I brought forth a good Ordonnance; which I then deſigned fair, making ſuch Alteration in the Actions of the Figures as I thought proper, yet retaining their Poſtures in general; leaving large and ſtanding ones where they ought to be, and the ſmall ones lying or ſitting in their Places: And ſo forth.

By this means I have found, that a *Landskip*, with many and *ſmall Figures*, ought to conſiſt of *large* By-works for ſetting them off, *viz.* large and cloſe Trees, heavy Stone-work, broad Grounds, *&c.* And *within-doors*, in a Palace or Apartment, there ought to be, behind *ſmall Figures*, large and flat Walls, with few Ornaments; for were they to conſiſt of many Parts, all would ſeem alike large; and were we to place by *large Figures* ſome *large Parts*, all would appear *ſmall*; or, to ſpeak better, *equally large*. A large Object muſt make another ſmall; an oblique one, another erect; and a ſquare one, others pointed or round; for Contraries muſt be brought together, that the one may ſhew the other.

It is the ſame with *Light*: If a large Part conſiſt either of Light or Shade, *let one be the Ground for the other*; for Inſtance, if, on the ſecond Ground, a large Part be in Shade, let the third have ſome ſharp and glittering Lights; this will help the broad Shades and wanton Lights: But thoſe two Choices require a different Management; the *Principal* ought always to precede, and the other to be ſubſervient to it: In *Landskip* the *immoveable Objects predominate, and the moveable ones ſerve only for Ornament*; contrarily, in an Ordonnance the *Figures are firſt diſpoſed, and then the By-works*; for when we ſay, that an upright ſtanding Figure muſt be placed by a bending Tree, and a crooked Stem, by a ſtanding Figure, we underſtand by the former the *Stem to be the Principal*, and the Figure the Aſſiſtant, if in a *Landskip*; but

in

in an *Hiſtory*, the *Figure is principal:* Thus it is alſo in an *Apartment* with Architecture, Statues, Baſs-reliefs and other Ornaments.

The *Irregularity* of Objects does therefore give a particular Decorum and Elegance; for what Satisfaction would it be to the Eye to ſee ſome beautiful Grapes and Melons lye each in a ſeparate Diſh? But if Grapes, Melons or other Gibbous, round, oval and large Fruits were grouped together, they would add a Luſtre to each other.

We know, that a ſmall Houſe viſibly magnifies a Temple or Palace; and that a long and low Building makes a Tower or Mauſoleum look high.

Such Contrarieties as theſe are many; and, to name them all, would be as tedious as impoſſible; wherefore I ſhall content myſelf with mentioning ſome of the chief.

Plate XXVI. The Example No. 1. with an *high Horizon*, ſhews the ordering of Objects according to Perſpective; the Steps A run up againſt a Parapet; the Figure B ſits on the Ground, where the Steps *riſe*; and forward, where they *ſink*, *ſtands* the Figure C. The Point of Sight D is on the Horizon.

No. 2. ſhews the contrary of the former, when the *Horizon is low.*

No. 3. is the ſame as the before-going, with a low Horizon.

Plate XXVII. No. 4. ſhews that *lying Objects* require ſtanding Figures.

No. 5. Is the contrary; by *lying Figures* ought to be introduced *high ſtanding Objects*, *viz.* Columns, Trees, and the like.

With a *Pyramid* ending in a Point, or an high and narrow ſquare Stone ſuit *ſtooping*, *ſitting*, and *lying Figures*; alſo *ſtanding Figures*, but moſtly in *Profile.*

Under, or with *Statues in Niches* or on Pedeſtals agree *no ſet ſtanding Figures*, unleſs one be *ſitting.*

With *thin Buſhes* or *cut Coppices* ſuit beſt *ſtanding*, *leaning and ſtooping Figures*; but *not any lying or ſitting.*

Againſt an *elegant Stone*, with Baſs-reliefs, ought to be *Figures with flat and broad-folded Draperies.* The contrary is alſo good.

With a *ſtrait-courſed River*, *broken Shores and Banks.*

With *lying Cattle*, *ſtanding Men*; and the contrary.

With *Horſes*, *Aſſes and Cows*, agree *Boys*, &c.

With *Sheep*, *Goats and other ſmall Cattle*, ſuit *full-grown People.*

With *flat muſical Inſtruments* ſuit *round ones*, *viz.* the Hautboy, Lute, and the like.

With

With a *Timbrel*, a *Cymbal* or triangular *ringed Iron*, &c.

But when any thing is introduced into an Ordonnance to create a Contraſt, the principal Piece which we would break by the By-work, muſt always predominate.

CHAP. VIII. *Of ſtrong Objects againſt faint Grounds; and the contrary, or, Darkneſs againſt Light, and Light againſt Darkneſs.*

HAVING already ſpoken largely about the Management of the Colours, which is one of the capital Parts of Painting, I have taken great Pains in building ſome Rules thereupon, with a View, that when Occaſion required, I might give good Reaſons for ſo doing. Under my preſent Misfortune this Comfort is left, that I now have nothing to hinder what I firmly purpoſe, and therefore can conſider it with more Vigour than ever; I even imagine it in a degree equal to Nature herſelf, ſince I know perfectly the Strength and Nature of Colours and their Effects.

Conſider then the following Example, *Plate* XXVIII. whether it be of Moment.

The Man A in a warm Fillemot Drapery, is againſt the faint Offskip: The Woman B in a light blue Drapery againſt the Trees behind her: Or, A beautiful Sky-colour Blue, and B pale Red: Again, A dark beautiful Red, and B Roſe-colour: Or, A Purple, and B White; theſe are the principal and moſt ſuitable Alterations, beſides changeable Stuffs.

Some perhaps may ask, whether the blue Drapery, which we place here againſt the Offskip, does not contradict what we have formerly ſaid; namely, that Blue is reckoned among the weak Colours? And yet here we aſſert Warmth againſt Faintneſs, and the contrary: To which I anſwer negatively; becauſe we call warm Colours, thoſe which are pure and unmixed, *viz.* beautiful Sky-blue, beautiful Yellow and beautiful Red; whereas, when thoſe Colours are mixed with White, their Warmth no longer ſubſiſts; *becauſe their Darkneſs gives the Glow:* We ſee, on the contrary, that light Blue, light Yellow and light Red, even White itſelf, ſerve for weak Colours againſt the dark, as this Example ſhews.

The Reaſon why A ought now to be of a ſingle or capital Colour, is, becauſe the Offskip, being made up of ſo many tender and faint Colours,

Colours, ſhall have no Communication with it; which makes the one *the better retire*, and the other *approach*. B does the ſame contrarily.

This ſmall Example is of ſuch a Nature, that any Ordonnance of what Kind ſoever, as well within Doors as in the open Air, [illegible] *muſt thereby become good.*

If we introduce, inſtead of the Offskip, a Building with Baſs-reliefs, Figures or other Ornaments, of a weak Colour, or elſe of Marble, it will anſwer the ſame Purpoſe; and if, inſtead of the Trees, we exhibit a Curtain, Grotto, Rock or other Building of warm Stone, it will be the ſame again, with reſpect to Colour: But if A come againſt a flat Ground, of one Colour, whether Grey or White, then that Figure may be of different Colours, or changeable Stuff. Likewiſe if we place B againſt an Hanging, or a party-coloured Ground, that Figure muſt needs be of a ſingle Colour or Drapery; wherefore we are enabled to judge how far this Obſervation extends.

Yet as this Example ſhews only Light and Darkneſs, we ſhall ſubjoin another in *Plate* XXVIII. aforeſaid, with *a third or middle Tint*; which, with the former, will ſuffice for giving a right Notion of compoſing all Sorts of Ordonnances, as well within Doors as in the open Air, as before ſaid; altho' the Deſign were to conſiſt of 2, 3, 4 or more Groups; *obſerving the Grounds againſt which they come*, whether faint, ſtrong, diſtant or near; to the end thoſe Groups may, by the Force of light or weak Colours, obtain their due Beauty; I ſpeak not in reference to any one in particular, but all in general.

We find, that when dark Colours are placed againſt a faint Offskip, they are viſibly ſet off, and make the one appear diſtant, and the other near; and the more, when we ſet ſome light and weak Colours on the fore Ground, whereby they ſtill have a greater Effect; as we may obſerve in Figure A.

From which Premiſes 'tis plain, that the ſame can be effected by the contrary Method; ſo that the Argument of ſome, namely, that ſtrong and warm Colours ought always to be placed forwards, in order to approach the more, and the weak ones to be in proportion to their Diſtance, the fainter the further, is intirely overthrown for want of conſidering, that the Streſs lies *moſtly in the back Ground.*

The Example now before us is like the former, the fore Ground excepted, which is added to it, the better to explain our Meaning in the ordering the Colours to advantage; by which Method we can diſpoſe our Ordonnances with eaſe, and ſo as to fetch out a beautiful Harmony. See *Plate* XXVIII. aforeſaid.

I place, on the left Side on the fore Ground in the Graſs, a ſitting Woman, with her right Leg fronting the Light, having a white under Garment, and over it a red one. She reſts her right Hand on a dark greeniſh-blue Pot. A little further behind her ſtands an half Column of grey Stone; which ſets her off, and whereon leans an old Philoſopher dreſt in dark Blue, having on his Head a Crown of green Leaves. On the right Side, on the fore Ground, which is ſandy, and here and there intermixed with Ruſſet, lies a large flat Basket of a dark ruſſet Colour, and in it is a large *Italian* Pumpkin, on a beautiful dark blue Cloth ſpreading, half out of the Basket, on the light Ground. By it ſtands a Girl, dreſt in Roſe-colour, holding her Lap open. Behind her appears an heavy white Terme. And, on the left Side [illegible], ſtands a Woman dreſt in light Violet, who is putting a Garland on the Terme. The Girl is in Profile, and the Woman fronting. The Philoſopher ſhews, to the Woman before him, the Terme, which ſhe turns towards and looks at. The Terme, Girl and Woman are cloſe together, making with the Ground a great Light; againſt which the Basket is ſtrongly ſet off.

CHAP. IX. *Of the Painting Objects duſtily.*

THERE is ſtill one Thing which many Painters careleſly paſs over, tho' very uſeful and elegant, if well and naturally obſerved: It relates to *ſuch Objects as are duſty*, as well in Rooms as in a Garden; for tho' the former be ſometimes ſwept, and the latter cleaned, yet Pedeſtals, Balluſtrades, Parapets, Vaſes and Statues always eſcape; Galleries and publick Places for walking in, are likewiſe ſeldom cleaned: It is therefore, in my Opinion, very improper in thoſe, who with great Care repreſent the *Pavements* of the ſaid Places with *Stones of divers Colours very diſtinctly jointed*, one dark, another light, *without the leaſt Spot of Uncleanneſs*; which makes it very difficult to get a good Decorum, or cauſe thoſe Pavements to *look flat*, without Offence to the Eye; cauſing moreover an exceſſive Stiffneſs, be the Colours ever ſo well ordered; whereas uſually in a large Apartment, daily walked in, we cannot, in the aforeſaid diſtinct Manner, perceive what the Colours of the Floor are, except towards the Extremities and next to the Walls; wherefore *the Middle*, where is the moſt walking, *muſt appear dull, unit-*

uniting, and almoſt of one Tint. Some Painters expreſs the Compartments of ſuch Floors *ſo diſtinctly*, that you would even imagine *they were wet.* I grant indeed, that ſometimes in the Life it is ſo, by means of the dark Stone; yet if we break and make them a little lighter, they will then *not ſtare ſo much*, and yet be no leſs natural: As if an Apartment were ſurrounded with a marble Surbaſe, and in the middle of the Room were a gilt Ciſtern, by which the Floor may very well appear *ſtrong*, becauſe of its Agreement with the Marble, and the glitter of the Ciſtern.

For my part, I ſhould rather chuſe a plain Floor than a comparted one; but if we lie under a Neceſſity to introduce the latter, the beſt Method will be, to unite the Colouring in ſuch a Manner that the *Tints differ but little from each other.*

This Obſervation does in an eſpecial Manner affect *Landskip*; ſince 'tis certain, that the Parts which abound with Trees, whether Woods or Sides of Roads, are ſubject to Rain and Wind; and, by means of Duſt or Sand, the Greens, Tombs, Pyramids, Vaſes, and all other Objects in ſuch Places, are ſo ſullied and covered, that the true Colours of the ſaid Objects are hardly perceptible: For Inſtance, in ſuch a Place as we now ſpeak of, ſtands a red Tomb on a black Plinth; now, if we make this Tomb or Plinth too dark, or too ſtrong, it will look as if it had been *waſhed*; whereas contrarily it ought, by means of the Duſt of the Branches and Leaves which ſometimes fall on it, to be ſo covered over, that we ſhall ſcarce perceive, whether the Tomb be red, or the Plinth black.

Altho' ſome may think this Obſervation too trifling and far-fetch'd, 'tis nevertheleſs highly neceſſary, in order to find, beſides by other Methods, the *Likelihood* in a Picture; whether it be, for breaking thereby, in ſome meaſure, and uniting Objects, which, through the Nature of their Colour, would have too great a Force, or for any other Cauſe; yet not without Reaſon, that it may not appear too affected.

But here, methinks, I hear ſome object, that if we thus obſerve in every thing this Duſt and Sully, long Gowns and train'd Cloaths cannot be free from it; eſpecially thoſe of Women, which are commonly of beautiful and light Colours, and muſt conſequently be at the Bottoms, as well as their white Sandals, more or leſs duſty, to the no ſmall Laughter and Wonder of the People: To which I anſwer, that I ſhould more wonder, to ſee a Perſon come dry out of the Water, than clean out of Duſt and Dirt; for tho' we do not ſee it obſerved by others, who have always made the Sandals beautiful and white, even

thoſe of a common Soldier, as well as of a General; and a train'd Gown the ſame; yet I ſay, that this Obſervation does not tend to *countenance Miſtakes*, but to make us mindful of the *Natures of Things*, and to expreſs them in our Pictures *with all Likelihood*, more or leſs as the Matter requires, not ſuperfluouſly, but in Moderation; a Virtue which, taking place in other things, ſhould not be neglected in this Point. A judicious Maſter will obſerve an *Equilibrium*, in order to prevent Averſion, ſince Things *too beautiful* are unnatural, and thoſe which are *too dirty* diſagreeable to every one. This Management would alſo not be juſtifiable, could we not, as I have ſaid, perceive the Reaſon of it; as in poor People, Countrymen, and ſuch like, with old and tattered Cloaths, which wear not without ſoiling and gathering Duſt.

But this Obſervation is of no uſe to thoſe, who, not apprehending the Cauſes of Things, will have every thing as beautiful as poſſible; whereas *Likelihood* ſhould appear in all Parts. *Prudenter agendo.*

The End of the Fourth Book.

THE

THE

ART of PAINTING.

BOOK V.

Of LIGHTS *and* SHADES.

CHAP. I. *Of the different Lights of a Picture.*



I JUDGE this Point to be one of the moſt important in the *Art of Painting*; for without a thorough Knowledge of it 'tis impoſſible to make a good Picture; wherefore I ſhall ſhew all, that by Diſcourſe I can bring forth, as the Reſult of what I have learned by many Obſervations and long Experience.

Of a common Light.

Objects, in a common Light, have no broad ſharp Lights, and their Shades are uncertain: The ſecond Tint and Shade keep their own Colours much better in a clear Air without Clouds; becauſe the Objects, being lighted on all Sides without Vapour, appear ſenſible, and more relieved than in Sun-ſhine. This Light I think beſt for Pourtraits, and ſuch Objects as we would have enlightened from without the Picture; as an open Gallery or ſuch like Place; and tho' the Objects thus lighted have

no

no great Force, we nevertheleſs find, that the *main Touches both in Light and Shade are ſtronger than in other Lights.*

This Light gets great Elegance and Advantage by *low Horizons*; when it makes greater Shades; as under the Leafing of Trees, Mouldings and Projectures of Buildings, and ſuch like.

Of the Light in a cloudy Sky.

We need not wonder, why the Objects in a cloudy Air appear more ſenſible than in Sun-ſhine or clear Weather; becauſe the Air or Vapours, being moſtly exhaled, leave the Objects below *without Miſtineſs*, and thus afford a much ſharper Tranſparency for viewing every thing, without the leaſt Obſtruction; for which Reaſon, Things in a cloudy Air, ſeem leſs to go off from us, and appear *dark and near*, and of a more beautiful Colour; eſpecially the Green of Graſs and Trees.

Of a Sun-ſhiny Light.

Objects enlightened by the Sun are more or leſs miſty, as the Sun ſhines ſtrong or weak; for this Reaſon, that the Atoms or Motes between us and the Point of Sight ſeem more denſe, by the Strength of the Sun, than in a common or clear Light; and are more or leſs tinged; by which means the *Shades of Objects become faint at once, and go off more ſuddenly*, than in another Light; wherefore we may eaſily conceive, that, tho' the Shades are broader, and more ſenſibly limited, than in another Light, yet they appear not ſo ſharp as ſome Maſters have, by Miſtake, expreſſed them; eſpecially *Berchem*, in his Objects leſs than the Life; this indeed would be well enough in *covered Places*, as Galleries, Palaces, Apartments, where there is no Air; whereby the Objects then appear more perfect, plain, and leſs retiring.

Suppoſe, for Inſtance, you walk thro' ſome ſhady Trees, it is certain, that, coming towards the End of them, you will ſee the Objects in the open Air plainer and better than in the Field; the Proſpective-glaſs evidently proves this, were the Day ever ſo clear. Obſerve then in general, that (as I have ſaid) the Objects grow faint more ſuddenly and diſappear in Sun-ſhine; which herein principally differs from common Light.

Of

Of the Light in Halls, Rooms and other Apartments.

For Pieces to be hung againſt Walls of Apartments, the common Light is moſt proper, if the Diſpoſition of the Light of the Place will permit, as being the moſt moderate and agreeable when well and naturally expreſſed. This Conduct then is principally to be obſerved in it, that the Figures and other Objects be lighted *more or leſs ſtrong and broad, according to their Nearneſs to, or Diſtance from the Light of the Windows*; and, tho' ſtanding on the *ſame Ground*, they ought nevertheleſs to be *different in Force of Light and Dullneſs of Shades*. So alſo the *Ground-ſhades* on Walls, Grounds and other Objects, ſhould be, ſome *ſhorter, ſtronger, and more ſenſible than others*. The *Figures cloſe to the Windows* muſt therefore certainly receive *their Light from on high*, and have *ſhorter Ground-ſhades*, than thoſe which are *further from them*.

But as it may happen, that the Objects, *diſtant* from the aforeſaid Light, may receive Light from *other Windows*, ſo their *Shades ought alſo to break more or* leſs, and to become *faint*, becauſe they are encompaſſed by a *larger Light, beſides Reflexions from the Walls*. The *Shades* of ſuch Objects are alſo *warmer than in the open Air*, where the Blue of the Sky and Vapours very much weaken them, and make them faint.

We muſt likewiſe obſerve in general, that in an Apartment hung with Red, Yellow, Blue or Green, *all the Shades* of the Objects are thereby *reflected, and partake of the ſame Colour*; *but the Touches and Shades of the fainteſt Objects will appear the ſtronger*.

A Compendium of the Lights.

In *cloudy Weather*, the Objects are leſs retiring, more warm, and more ſenſible.

In *clear Weather* without Clouds, a little more retiring.

In *ſun-ſhiny Weather*, ſtill more retiring, and leſs ſenſible.

In *foggy Weather* (as at the latter End of the Year, or in Winter) the moſt retiring, and more ſuddenly diſappearing.

The groſſer the Air, the more Body it has; and the more Body, the more viſibly lighted; whereby the Sight is ſhortened, and the Objects appear more indiſtinct. Thus much as to Objects in the *open Air*.

Theſe four particular Lights, naturally handled, are certain Proofs of a skilful Maſter; and it would, in my Opinion, look very agreeable, to ſee ſuch Pieces *hang by one another*, embelliſhed as follows.

In *cloudy Weather*, the Herdſmen, fearful of Rain and Storms, are packing up their Baggage; the Sheep every where making towards them, liſtleſs and hanging their Heads; which they are driving in an Hurry into the Woods, looking continually at the Sky; in fine, the Buſtle is great, and every one in Motion.

In *clear Weather*, the Herdſmen walk hand in hand; others ſit here, and there, by a Fountain, in Diſcourſe; a third Group divert themſelves with ſinging and skipping about, and ſome play on the Hautboy, Fife, Reed or Straw-pipe, Inſtruments uſual among Country-people; and in the mean time their Flocks are grazing in Safety.

In *ſun-ſhiny Weather*, the Shepherds and Shepherdeſſes ſit at eaſe under their ſpread Cloaths; ſome by a Water-fall waſhing themſelves; others ſleeping in the Shade of a Fountain, or Trees; their Flocks are grazing up and down in Groups; ſome chewing the Cud for Coolneſs, others drinking at a River, others lying in the Shade.

In *foggy Weather*, the Herdſmen are driving their Flocks homewards; walking with Concern, and ſhrugging their Shoulders, and poking out their Heads, carefully looking to ſee whether a Sheep or Goat have not been loſt in the Fog, and cloſely guarding the Flock on every Side. The young Women follow, with Cloths or Veils on their Heads; and ſome are ſtopping their Noſes with them, becauſe of the Stench of the Fog.

CHAP. II. *Of the Condition of the Air, or Sky.*

THE Sky is a wide Expanſion, ſeeming lower or higher as 'tis more or leſs replete with Vapours; now the Sky is certainly never without Vapours, ſince, were there none, it would be every where blue, as well on the Horizon as over our Heads: But we ſee, it appears lighter next the Horizon than vertically, becauſe the Vapours fog and diminiſh the beautiful Blue *there*. 'Tis alſo plain, that the nearer the Air is to the Earth, the more denſe and groſs it is; and in Proportion to it's Aſcent, the more rarified and tranſparent. The Vapours are likewiſe more or leſs ſenſible in Proportion to their Denſity or Rarity.

We

We muſt obſerve here, that when the Sun riſes in the *Eaſt*, it is then, in that Part, lighter on the Horizon, than in the three others; and at Noon 'tis lighter in the *South*; and ſo round; becauſe this large heavenly Body communicates its Influence to every thing near and about it.

I ſhall now demonſtrate, by an Example, the Reaſon why *the Vapours*, the further they are from us, become the *lighter:* Take a thin Gauſe, 8 or 10 Yards long, and ſtrain it, in the open Air, on four Poles; mark each Yard with a Croſs-line, numbered 1, 2, 3, to 10; then place yourſelf under No. 1. and, looking along to the End of the Straining, you will perceive the Blue of the Sky *leſs* in the ſecond Diviſion; and the further, ſtill *leſſer*; becauſe the thin Threads doubling before your Eyes, thereby thicken the Gauſe more and more, and abate its Thinneſs or Tranſparency; inſomuch that at laſt *you perceive nothing but an intire white Stuff.*

Suppoſe now, that the *Stars* were up, and you were to make the ſame Experiment; you would find them to appear *moſt diſtinct in the firſt Diviſion*, and diſappear in Proportion as they go off; which is a plain Proof, that tho' the Air be ever ſo *Rare, forwards* or near, yet, it becomes *groſſer, the further off*, and conſequently *more Body muſt receive more Light.*

'Tis for this Reaſon, that the Stars are never ſeen very near the Horizon; and if we do perceive any thereabout, they are but ſmall and weak.

Between the *Air* and *Water* there is no Difference; the one ſeems to be an Impreſſion of the other; to wit, both of them light towards the Horizon, and the Air over head and Water forwards both dark.

As for the *Ground or Plan*, which receives its Light from the Heavens, I do not find it neceſſary to aſſign other Reaſons for proving, that the Caſe of this is quite contrary to that of the Air; ſince Perſpective ſhews, that every thing enlightened, if it have but a ſolid Body, darkens more and more the further it goes off from us: Suppoſe, for Inſtance, an open Gallery, 600 Feet long, having an even Floor; you will perceive the *firſt Foot to be the lighteſt*, and ſo on to the further End, *leſs and leſs light.* The ſame may be obſerved in *Figures cloathed in White*, and how much the firſt will differ from the laſt. I ſpeak only of what is in the Light; for the Caſe is quite different with what is dark, and in Shade; as we may ſee when Figures are dreſt in Black, that then they become lighter and lighter by the thickening of the Vapours.

The Objects which appear in a level Field, when the Air is without Clouds, and the Sun, hidden either behind a Mountain or Tree, will *receive Light from all Sides, and yet keep their Relief by reaſon of their ſtrong and dark Touches.* Their Colours are not broken, but retain their natural Beauty: And tho' the Sun, as before ſaid, be hidden by ſomething, and cannot then ſhine on the Objects, they will nevertheleſs receive more or leſs *Light from the Air* on the Side where the Sun is hidden, without altering the Colours.

That the Blue of the Sky is no Colour, we can plainly perceive by the Objects in an open Field, when the Sun or light Clouds ſhine not on them, which are not in the leaſt tinctured by it; as being nothing elſe than a vaſt Remoteneſs or Height, from whence it comes forth, and therefore not able to impart this Colour to the Objects, as they do their's to one another, for want of Body.

Since we are treating of the Virtues of the Air, it will not be amiſs to ſay ſomething of *its Reflexion*; a Matter worthy of Obſervation; ſince in that Point are often committed great Miſtakes: And to explain it, we ſhall exhibit the three following Examples.

N. B. The Numbers ſignify the Tints; as 1 is one Tint; 2, one Tint darker, and 3, a Tint darker than the preceding.

The Figure A, *Plate* XXIX. is a Tint darker in Shade than B for this Reaſon; that the Trunk of the Tree C has a rough Superficies which can give no Light; and the white Houſe D contrarily can give a great Light or Reflexion; Now if the Houſe were not there, but a level Field inſtead of it, B would rather be lighter than darker; and if the Trunk and Buſhes behind it, were alſo taken away, thoſe two Figures would have a like Shade: Whereas now we ſee two Figures on one Line or Ground, one darker and the other lighter, tho' the darkeſt Shades in the latter keep their own Force; which, did they appear otherwiſe, would be againſt Nature and the Rules of Art.

The ſecond Example has the ſame Obſervation.

Now I am well aſſured from Experience, that if we were to give to ſome (who had never ſeen this Sketch, or known the Reaſon of it) an Outline of the following or ſuch a Deſign, diſpoſed alike, and one Figure as far from the Trees as the other is near it, ſtanding in a Line parallel with the Horizon, in order to ſhade them according to their own Notions, they would repreſent them *both alike in Light and Shade*; tho' by an infallible Rule, he who ſtands furtheſt from the Trees, have *more Light round about him than he who is nearer*; and therefore it cannot poſſibly be otherwiſe than as we ſee here exhibited; to wit, B one

Tint

Tint in Shade, and 2 in the Ground-ſhade; and A 2 Tints in Shade, and 3 in the Ground-ſhade. Now behold the Woman on the Fore-ground, who, like B, has one Tint in Shade, by reaſon of the Reflexion of the Stone ſtanding near her. The Ground-ſhade upon that Stone conſiſts of three Tints; and if the Stone, or any ſuch Hindrance were not there, the Air would cauſe the ſame Effect, tho' not ſo ſtrongly.

Some may poſſibly think, that the Houſe is too far to cauſe ſuch a Reflexion; and that then the Figure A ought not to differ ſo much; but I ſay, that the Trunk C with the *May-buſhes* behind, ſo interpoſe, that the Figure A cannot receive any Reflexion from the Houſe, and therefore it muſt naturally be one Tint darker in Shade than B. Would you make a far-fetch'd Oppoſition, and dreſs A in White; I ſay then, that there would be no need either of the Trees or Houſe; when yet it's plain, that the one as well as the other is thus ordered to ſerve for an Example.

The third Example, *Plate* XXX. confirms the two former; in which we plainly ſee the Reaſons why Objects are *weakened* more or leſs in their Shades, not only by the Reflexions of other Objects, but alſo by the *Air* on the left Side; and the Ground-ſhades the ſame, which are darkened more or leſs beyond the Reach of the ſaid Air or Reflexion: As it appears on the three Columns, in which 'tis evident, that the Ground-ſhades of 1 and 3 are a Tint fainter than that of 2; the Pillar 1 by the Light of 2 and the Air, and 3 by the Air alone. The Pillar 2 is about half-way from the bottom darker in its Reflexion than above, and its Ground-ſhade one Tint darker than 1 and 3, by reaſon of its ſtanding nearer to 3, and whereby Pillar 2 comes to caſt its Ground-ſhade on 3, which Ground-ſhade covers the Light of 3 half-way; whereby this laſt cannot reflect thus far againſt 2, nor in its Ground-ſhade. Theſe Effects happen as well in Sun-ſhine as common Light, without the leaſt Alteration.

We exhibit here another Example in *Plate* XXX. aforeſaid, which affords no leſs Conſideration than the foregoing; and whereby I ſhew the *Force of Light and the Main-light Touches* upon Objects, and how unlike they appear in *two Objects* alike, according as the Horizon is high or low. A and B are the Inſtances, and C and D, the Proofs of it, that it cannot be otherwiſe. The Caſe is the ſame, whether the Light be Sun-ſhine or common; or whether it be fronting or ſideways. The Horizon is, as we ſee, between both Heads, and the Point of

Sight in the middle, or ſomewhat more to the right Side. The Light proceeds alſo from the right.

Now conſider, how the two Heads A and B, tho' having one and the ſame Light, differ in their Main-ligh-Touches; A having thoſe Touches on the Forehead, and all the projecting Parts, as Noſe and Chin, under Lip, and ſo forth; and B having them on the Riſe of the Brows, Corners of the Eyes, beſide the Noſe and along the Cheek, Tip of the Noſe and Chin, *&c.* which *Alteration* is only cauſed by the *Point of Sight*, according to its Poſition either *high* or *low*. When the Objects (be they of what Kind ſoever, if but *ſmooth* and *even*, as Marble, Copper or the Life itſelf) ſtand under an *high Horizon*, the aforeſaid *Main-light-Touches go upwards*, and on the contrary *deſcend*, the more the Objects are *elevated above the Horizon*; as we have ſaid, and is here demonſtrated; Now obſerve C D of the ſame Stuff as the foremoſt Heads, and lighted by the ſame Light, where C has a ſtrong Heightening on the riſing Part; which deſcends more or leſs as it riſes above the Horizon.

This Example is of great Moment, and produces uncommon Things; in which we ſhould ſometimes be at a Loſs, and which would not occur to us in many Years: I ſpeak in reference to thoſe who are too confident of quick Conceptions, and do not duely weigh Things; for it muſt be allowed, that, without the *Knowledge of Perſpective*, it is impoſſible to trace Truth from the Secrets of Nature, in order to bring it to paſs in our Works. 'Tis true, we can imitate the Life, a Gold or Silver Pot, Kettle, Diſh or other ſhining Piece of Houſhold-ſtuff, as fine as the Life; but may be vaſtly miſtaken in the Uſes of them in our Ordonnances, if we do not regard the *Motions of the Glitterings*; which are as various as incredible; and yet all thoſe Things may be eaſily apprehended, if we underſtand, and ſometimes practiſe, *Perſpective*.

CHAP. III. *Of Reflexions in the Water.*

THE repreſenting Reflexions in the Water is certainly not of the leaſt Moment, and their Agreeableneſs makes them worthy to be naturally expreſſed; but as there are not aſſigned, or will be found, any certain Rules for them, *without the Aid of Perſpective*, ſo 'tis loſt Labour to ſeek any: For which Reaſon, ſome Landskip-painters

ers often paſs over the Reflexions in the Water, to avoid the Trouble of Perſpective.

Nevertheleſs the incomparable *Pouſſin* has not forgot to make uſe of them, and he has got great Reputation thereby; I ſpeak of *Nicholas*, who was as famous for Landskip as Figures, and who never met with any Difficulties which he did not ſurmount.

Having earneſtly applied to this Point, I conſidered, whether there could not be found other ſhorter Means to effect it, than by planning Lines, *&c.* that ſo agreeable a Part of Art might not be neglected; and after long Trial I diſcovered the following Method.

Take an oblong Board of what Size you pleaſe, and place thereon ſome Wax-Figures as cloſe to the Edge as you think proper, or according to their Diſtance from the Water, which they ought to have in your Picture. Bend theſe Figures into ſuch Actions as your Sketch requires, and place them, by means of little bits of Wood or Potters-earth, as high or low as you deſire; then take a Trough (made for that Purpoſe) of Lead, Wood or Tin, painted within-ſide with ſuch a Ground as you want, whether Black, Umber or Terrevert, and fill it with Water, and ſet it againſt the Board and Figures, as high or low as your sketch'd Ground directs. Next, fix your Point of Sight; and, after having found your Diſtance, place yourſelf there, either ſtanding or ſitting, and thus *deſign the Figures with their Reflexions*; ſlightly alſo marking the Shades: Then ſet your Layman to each Figure, and deſign it very carefully; fixing the Layman each Time in the Place where each Figure ſtood, ſo as to ſee its Reflexion like that in your Sketch.

Here eſpecially take notice of the Length and Breadth of the Reflexion; for it always ſhortens more than its Object; becauſe it is ſo much lower under the Horizon. When you place the Model or Layman as much above the Horizon as it reflects under it, and deſign it thus correctly, in order to paint after it, you hold the Drawing upſide down: Here you will poſſibly ſay, that the Reflexion ought to be revers'd; which I do not diſown; but then you can make an Impreſſion of your Sketch on another Paper, and thereby perceive the good Effect.

Having proceeded thus far, and painted after your Sketch, you may be aſſured every thing is right.

But here let it be obſerved, that the Reflexions muſt always be perpendicular with the Objects above them, as if growing out of each other; as we may ſee in *Plate* XXXI.

This

This Method relates not only to the placing of Figures, but *all other Objects* of what Kind ſoever; as Horſes, Dogs, Pyramids, Stones with Baſs-reliefs, Vaſes, Pots and other Things, and whether they be forwards, backwards, or at the Sides of your Painting.

You may, inſtead of a Water-trough, uſe a Looking-glaſs; but 'tis not ſo natural as the Water, which may be made to look deep or ſhallow, and as dark or light as you pleaſe, by placing a little Mud, Graſs or Sand in the bottom of the Trough.

As for the Colouring, Experience teaches, that the more the Water is enlightened by the Sky, the more *uncertain* the Reflexions are; and when the Sun ſhines directly on the Water, the Objects will appear *much more uncertain*, as well with reſpect to us, as thoſe who view themſelves therein; for the Reflexions then appear only as deſcending Rays, without any Shape; as we ſometimes ſee by a Candle, the Moon or other Thing, which gives only a Reflexion on the Surface of the Water, whether in Sun-ſhine or by Night; becauſe we cannot then perceive the Tranſparency of the Water.

The Reflexions in the Water, tho' it be quite dark and clear, are *never ſo light as their Objects without; but always a Tint or an half darker.*

Now, to repreſent the Reflexions in a *running Water*, you muſt firſt paint it with Light and Shade, on a Ground rubbed thinly over with a little tough Oil; then take a large ſoft Pencil, and here and there croſs-hatch it. But a better Way, is, to take a long-hair'd Fitch, and make the Strokes as cloſe as the Veins of the Water run, taking Care, not to ſtrike out too much of the Out-line. But as *Glaſs* is a diaphanous Body, and therefore has *no Conſtancy* or Fixedneſs, nor can effect any Thing, but by Means of ſomething elſe having *more Body*, as by the Earth, which is a firm Body; (this we ſee, when the Glaſs is ſilvered or pitched) ſo with Water the Caſe is the ſame; which will produce no Effect, nor receive the Form of any Object, unleſs there be a *firm Ground to fix its Tranſparency*; as we may ſee by a Piece of Ice.

Having ſaid enough of the Reflexions which concern Objects out of the Water, it will be neceſſary to obſerve ſomewhat about *Objects ſtanding in the Water*; a Point well worth our Notice, on Account of the uncommon Occurrences which happen in it, tho' as little heeded as if they were on the Land, and no Water thereabouts.

We muſt ſuppoſe the Water to be like the Air, and that the Objects, between it and the Air, ſeen from Top to Bottom, appear the ſame as if they were upſide down againſt the Air; there being no other Difference

ference between the Lights of either, than that Water is a little fainter than the Air; as may be apprehended by a Looking-glaſs, in which, the Objects, tho' they appear ever ſo plain, do not come up to the Life itſelf.

Theſe Things being premiſed, 'tis eaſy to conceive, that Objects ſtanding in the Water are enlightened *as well from below as above.* I ſpeak not here of the Reflexions of Objects, but of the Objects themſelves, and their Shades, as may be ſeen in *Plate* XXXI. aforeſaid. The Man A who extends his right Arm over the Water, receives ſtrong Reflexions from below, of a violet Colour, like that of the Air, above him, along his ſhaded Side; and his left Arm, acroſs his Breaſt, receives *a double Reflexion*; to wit, from the Water, and from his Body; whereby 'tis of a more warm Colour than the other. The young Man B ſtooping over a Stone, views himſelf in the Water, in the Shade of the Tree: By him I ſhew, that the Reflexion of the Water is like that of the Air, but a little fainter, as I ſaid before. The Face, on the Stone C exhibits the ſame, but more ſenſibly, being alſo lighted from below.

Here we muſt further obſerve, that the further or *higher* Objects are from the Water, the *more Reflexion* they receive; as may be ſeen in the Man D, who, with his Breaſt, is *cloſe to the Water, without any Reflexion*; becauſe the Light over him cannot ſhine on it, ſince he is ſtooping forward, and ſhades the Water to the Ground with his Body. Thus far I have experimented; and from whence, other Circumſtances may be deduced by Practice.

In the mean time we may obſerve, how much thoſe Objects differ from thoſe on the Land; of which latter we muſt note, that *the more they* riſe from the Ground, the *leſs Reflexion* the Shades receive; becauſe the Light of the Grounds being on the Superficies, they maintain their own conſtant Colours.

Touching the Reflexion in the Water, beſides the Contraction and Reflexion, I have been long doubting about the *Irregularity* between them and the Objects themſelves; ſince I perceived by the Rules of *Opticks or practical Perſpective*, that there was ſomething more to be taken notice of. I apprehended alſo, that as there is Air and Sun above and below, ſo thoſe two Lights muſt needs cauſe an uncommon Effect in the Objects and their Glitter or main Heightenings. But yet I could not firmly conclude how or in what Manner; and the rather; becauſe (which I am much ſurpriſed at) I never heard, that any Perſon had certainly demonſtrated it. At laſt, finding the greateſt Difficulty in explaining my Concep-

Conceptions, I did, to give a Sketch of it, cauſe an Inquiry to be made into the Truth itſelf; as *Plate* XXXI. aforeſaid ſhews: Wherein we plainly ſee, how far Things may ſometimes go beyond our Gueſſes; Thoſe who try nice Experiments, muſt be rejoiced, when they make greater Diſcoveries than others. We ſay —— *He who ſeeks finds.* —— But nothing is to be obtained without Labour and Practice. Obſerve then, that the Streſs lies here in the *Main-light-Touches*, as the aforeſaid Figures plainly ſhew; but they may be qualified according to Occaſion and as you think fit both in the Objects and their Reflexions.

We take then, for Example, the Objects ſtanding on the Water; being under the Horizon equal to their Height, and receiving their Light from the right; they ſtand on each Side of the Point of Sight, and have their proper Lights and Shades, according to *Perſpective*, as alſo the Main-light-Touches *or Gloſs on the Relief.* The ſame Experiment may be made with all Sorts of Objects; in all which, we may perceive, how much the Reflections in the Water as well as the Contractions will differ from the Objects themſelves.

This is an uncommon Obſervation; but Study will make it familiar.

CHAP. IV. *Of Ground-ſhades according to the Difference of Lights.*

IT will not be improper to make ſome Obſervations about the Ground-ſhades of Objects, and the *Courſe of thoſe Shades*, according to the different Lights, proceeding from the Side round to the fore Part.

As *Perſpective* determines exactly the Length, Breadth and Depth of Things, ſo 'tis impoſſible to repreſent any thing duely and well without it, tho', as I may ſay, we were to practiſe the Art an hundred Years, and the Ordonnances to conſiſt of but two or three Figures; I will not ſay, of ten or more: 'Tis no Wonder, that we ſo early cauſe young Artiſts to learn *Perſpective*, before they take to Compoſition; 'tis even commendable if they underſtand it but indifferently, and ſhun thoſe who not only reject its Rules; but laugh at thoſe who ſtudy them; a Converſation very prejudicial to young and unexperienced *Tyros*. But to return to our Subject.

We

We find a great Advantage in uſing *a Side-light* in our Ordonnances, with reſpect to the *Ground-ſhades*; becauſe thoſe Shades, whether forwards or diſtant, always run parallel with the Horizon, without any Fore-ſhortening; which we may eaſily find without Perſpective; as may be ſeen in *Plate* XXXII. Fig. 1. becauſe they may be conveniently meaſured with a paiſ of Compaſſes, or elſe gueſt at.

We may then well perceive, how much eaſier this is, than where the Light is more *fronting*, and the Ground-ſhades conſequently run ſomewhat oblique and ſhorten, and therefore not menſurable by the Compaſſes; much leſs to be gueſſed at, thro' their great Variety and Diſſimularity. If the Objects *change their Places, the Ground-ſhades alſo alter*; one runs almoſt parallel; another, more oblique and ſhorter; and others ſtill more, in Proportion as they go off from the Side whence the Light comes; as in Fig. 3. whereby is ſhewed a Method for finding ſuch Ground-ſhades, without Trouble or Loſs of Time, in what Manner ſoever the Light fall.

As to the *Front-light*, as in Fig. 2. I muſt further premiſe, that as in ſuch Caſe the Ground-ſhades go off backwards, ſo we need nothing but the Point of Sight, in order to find them; and their Fore-ſhortenings can be only found by means of the Gradation-line, which, tho' a ſmall Trouble, may be ſooner made than read. My Method is this.

Firſt I ſketch No. 3. for my Ordonnance, fixing my Horizon and Point of Sight at pleaſure. Then I begin with the foremoſt Fig. A, and ſhade it, and ſtrike its Ground-ſhade at random, according as I ſuppoſe the Light to be a little fronting. Next I ſet my Line B (whereon are marked the Gradation-feet) on the right Side. Further I draw a Parallel-line C from the Foot of Fig. A to the aforeſaid Line; which ſhews its Diſtance. Now, in order to exhibit the Courſe of its Shade, I lay my Ruler to the Foot of Fig. A, tracing its Ground-ſhade up to the Horizon, where I make a little Star D, from which Star I fetch all my other Ground-ſhades, both fore and off-ones, from one Side to the other, whether Figures, Stones, *&c.* Now, to find the Lengths of all theſe Ground-ſhades, I draw again, from the End of the Ground-ſhade E a Parallel-line F to the Gradation-line; then I count the degrading Feet, ſuppoſing the Figure 7 Feet high, and its Ground-ſhade 6 Feet long, going 3 Feet into the Piece, as marked on the Gradation-line. Thus may all other Objects be managed, by only counting their Heights, in order to give the Depths of their Ground-ſhades accordingly.

'Tis now eaſy to judge, how difficult it would be to find the Variation of Shadow without ſuch a Line, as aforeſaid.

This Method has a further Advantage, in aſſiſting thoſe who will finiſh all their Figures after the Life; for, by the Courſe of the ſaid Ground-ſhades, we can preſently know where to place the Model or Layman with reſpect to the Light of the Piece; as we have demonſtrated in our *Drawing-book.*

CHAP. V. *Of Reflexions in general.*

TO make this Obſervation plain, I have thought proper to illuſtrate it by one or two Examples; becauſe 'tis one of thoſe principal Beauties of a Picture, whereby we every where diſcover the Maſter.

It's not improper for wearied Huntſmen, or Nymphs, to reſt in Shades; as in this Example, *Plate* XXXIII. Here they ſit forwards in the left Corner of the Piece, on a green Bank, againſt a Wall quite over-run and ſhaded by the Trees; on the Tops whereof, here and there, are ſeen ſome ſmall ſtrong Lights. The ſtanding Figure receives the ſtrongeſt Light almoſt down to the Knees; and the remaining Part, uniting with the Ground, ſhews its Diſtance: The Light of this Figure has however not ſo much Force as to give the Wall, behind the ſitting Figures, any Reflexion; partly becauſe thoſe Figures are between, and partly on account of the Roughneſs of it; as being full of Breaks, Holes and projecting Branches and Leaves, which double the Shade, and admit little or nothing of the reflecting Rays of the Figure. We ſee contrarily, that the Figures ſitting over againſt the light Object or Figure, receive, without Hindrance, ſtrong Reflexions, the one from before, the other ſomewhat ſideways, according to their ſitting, either behind, forwards or in the middle.

'Tis of great Moment to ſhew plainly the true Cauſe of the ſaid Reflexions, as to *Diſtance, Colour and Force.* Of the *Colour* I ſhall ſay this (for the Diſtance I have already ſhewed) that, were the ſaid light Figure dreſt in beautiful light Red, and ſtrongly lighted by the Sun, and the four ſitting ones dreſt in Purple, Yellow, Blue and White, they would certainly be *adulterated by the red Reflexion,* and partly loſe their own Colours, in order to take that of the other, and be mixed with it: As for Inſtance, the Purple will become Red; the Blue,

Blue, Violet; the Yellow, Ruſſet or Fillemot; and the White, Apple-bloſſom or Fleſh-colour: Yet ſome more than others, according as they receive faint or ſtrong Reflexions, diſtant or near: Moreover the Naked will become more warm, not all over but in the Parts which are tinged by it; for the Air round about is ſeen leſs or more, whether in the Shade, or between it and the Part which receives the Reflexion.

The ſecond Example in *Plate* XXXIII. aforeſaid ſhews the Breaking of the Shades, according to the Place, as well in Colour as Force. The Stone-wall is of a Ruſſet and warm Colour; the ſtanding Figures dreſt in White or light Colours are, with the Stones and Ground about them, lightened by a common Light or Sun-ſhine.

Theſe Objects ſhew us, that tho' the Light, which comes upon them, be pure and unmixed, their Shades are nevertheleſs quite adulterated; becauſe they are hidden from the Air, and ſurrounded with a warm Ground, and receiving no other Light than from the Reflexions of the ſaid Ground, the Colour whereof the Shades take: We ſee the contrary in the undermoſt flying Figure, to wit, that the more the Objects approach the Air, the cleaner they become, and keep their own Colour; as appears in the uppermoſt Figure, which is half in the Air, and not the leaſt altered in its Shade; ſave that it becomes a little more purpliſh according to its Diſtance; which may be viſibly ſeen in its Under-parts, and in the loweſt flying Figure; which is ſtill in the dark, and cannot be touched by the Blue of the Air, being of a quite different Colour from the uppermoſt; to wit, more warm, as are alſo the Figures which ſtand below.

Formerly few Maſters underſtood *Reflexions*, eſpecially among the *Italians*. Among the *French* we find ſome made uſe of them. However I freely own, that ſuch of the *Italians* (were there but one) who obſerved them, underſtood them in Perfection; and the *French* but indifferently; tho' *Voutet* got his Reputation by them, having therein done much more than all the *French* and *Italians*: Which makes me believe that *the Reflexions have not been long in Practice*; ſince we yet find many old Pieces wherein they are not at all obſerved; I cannot but think, that at that Time *they* were unknown to them. But, what is ſtill worſe, ſome, as *Laſtman*, *Rotenhamer*, &c. did not know, when an Object was in Shade, on which Side it ought to be light or dark; wherefore they ſhaded it like others which were in the Light, more or leſs, as if it were glazed ſo much darker: For Inſtance, in a Piece lighted from the right Side, you will ſometimes ſee a Figure in

the Shade of a Stone or other Object; Now the Shade of this Figure, inſtead of being on the right Side, occaſioned by the Stone, they made on the left, like all the reſt: A true Sign that they knew nothing of *Reflexions*. *Raphael* himſelf was not expert in it; for at that Time they knew nothing *of placing Light againſt Light, and Dark againſt Darkneſs; on which Occaſions the Reflexions come moſt to paſs*; whereas they ſought the chief Effects and Harmony in oppoſing Light to Shade, and the contrary, and therefore *needed no Reflexions*. Moreover they avoided all great Shades and Broadneſs. But now-a-days the Management is quite different; we are for *great Shades*: And what makes an Ordonnance look finer than great Shades and Lights, whether Buildings with Figures and Baſs-reliefs, woody Groves or any thing elſe, quite in Shade, agreeably lighted by the *Reflexions of Grounds*, Air or other light Objects? It certainly gives the Eye great Satisfaction, *with reſpect to Variety*; and at the ſame Time produces an agreeable Union and Tenderneſs, as well in the whole as the Parts of a Picture. Nevertheleſs it fares with *Reflexions* as with all other Things, Superfluity cauſes a Surfeit. There are alſo ſome, who ſo delight in *Reflexions*, that they ſhew them at all Adventures; and will often expreſs almoſt imperceptible ones with the greateſt Force, by Vermilion, Ultramarine, red Orpiment, *&c.* we find ſuch chiefly among the *Flemings* as *Jordaan*'s, *Ruben*'s, and many others.

We muſt take then particular Care, not to repreſent any *Reflexions* without ſhewing the Reaſons of them, and how far or near they are to their Cauſes; that we may rightly judge, what Force or Weakneſs they receive or give. In a Word, that we need not be *obliged to aſk, whence the Reflexion proceeds? why it is Red, Yellow or Blue, ſo ſtrong, ſo faint?* &c.

CHAP. VI. *That Sun-ſhine has no more Force than common Light, with reſpect to Shades.*

IT'S certain, that Objects lighted by Sun-ſhine have no darker or ſtronger Shades than thoſe in a common Light, tho' they ſeem to have ſtronger; for the Blue of the Air is lighted more or leſs, according to the Sun's Strength or Weakneſs, and therefore *keeps always the ſame Tint*, as I prove by the firſt Example in *Plate* XXXIV.

The

The Column, whether plain or ornamented with Baſs-reliefs like the *Trajan* or *Antonine*, is ſet up in the middle of the Field, and at a Diſtance from it, at the Side of the Piece, an high Tower or Bulwark, the Ground-ſhade whereof above half covers the Column; wherefore the Sun ſhines powerfully on the upper Part only, and yet we ſhall find *the Shade from top to bottom of one and the ſame Tint.*

'Tis the ſame with the Light of a *Candle* in a darkiſh Room; or in the Evening; which, tho' ſtronger and of more Force than the other Light, yet does *not in the leaſt darken the Shades of the Parts on which it comes, but lets them remain alike*, as we ſee in the ſecond Example.

The Lantern, in the Boy's Hand, lights the Objects near it in part, when the Reſidue is lighted by the Window; we ſee then, I ſay, that the Parts illuminated by the Lantern, do *not become darker, in the Shade, than if the ſaid Light were not there.* And if the Day happen to be ſhut in, and Night approaching, it will not only be darker about the ſaid Light, but *all over.*

But it's quite *the reverſe with tranſparent Objects*, ſuch as Stuffs, Alabaſter, Horn, *&c. for want of the Solidity of the preceding Objects*; as we ſee in the third Example.

Suppoſe that the Column, either of Paper or Alabaſter, receive its Light, thro' a ſmall Opening, either from the Sun or a Candle; you will find, the Shade, about the Part ſo lighted, to be more or leſs light, according to the Strength of the Light, in ſuch Manner that it may be plainly diſtinguiſhed from the other Shade whereabout is no Light.

This Obſervation eſpecially prevails *in Nudities and tranſparent Draperies.*

In *Nudities lighted by the Sun*, we ſhall find, the *ſmall or thin Parts* to be always *more or leſs tranſparent*; as the Eye-lids, Noſe, Ears, Fingers, *&c.* and therefore they muſt not have firm Shades: But 'tis contrary in a *Stone-face*, for tho' the Sun ſhine ever ſo ſtrong againſt the thinneſt Parts, yet they will not be tranſparent, but remain as dark as the thicker: And were this Face to be painted with a beautiful and natural Colour, it cannot be like the Life, but rather a dead Perſon: I ſpeak with reſpect to Tranſparency; for we know by Experience, that the Blood, being warm, is thin and tranſparent, but when chilly or coagulated, it is corporeal or ſolid; wherefore it's certain, that, in this Caſe, a dead Perſon is more like a Stone than a natural Figure. We can plainly perceive this in ſlaughter'd Oxen; when the

Entrails

Entrails are taken out, and a Candle ſet within the Carcaſs, the Breaſt and Parts between the Ribs will be more tranſparent while the Fleſh is warm, than after 'tis cold and has hung longer. It is the ſame with a dead Body; for if a Candle be ſet behind an Ear, or next to the Noſe, they will not be tranſparent.

The *ſingle Folds* of thin Draperies appear more tranſparent in Sun-ſhine than in common Light, and have therefore *fainter Shades* than coarſer and more thick Veſtments; but the Shades of *double hanging Folds*, eſpecially when they are cloſe together, appear in Sun-ſhine *much ſtronger* than in the ſingle Folds of thick Stuffs. Leaves of Trees do the ſame.

The Difficulty being thus ſolved; namely, that the Strength of Sun-ſhine, or a Candle, do not make the Shades darker than they are in common Light, we ſhall, to accompliſh our Purpoſe, ſhew wherein the Sun's Strength conſiſts; a Matter eaſily to be apprehended by thoſe who have well weighed what has been before ſaid.

We find by Experience, that Objects lighted by the Sun have much greater Force than thoſe in common Light; which is not effected by ſtrong Shades, but *by their Broadneſs and Sharpneſs*; which *common Light does not give*, either within-doors or in the open Air. Some imagine, the Strength to be greater in the Sun than in common Light; which can only make Objects approach in Proportion to their Magnitude, Diſtance or Nearneſs, as ſmall Life and large Life; yet I ſay, that common Light has this Property as well as Sun-ſhine. What Difference then is there between either? No other, than in the one *broad and ſharp Shades*, and in the other, *more round and melting ones*. The former cauſes *plain and long Ground-ſhades*, and the latter, *ſhort and uncertain ones*. Hereby we properly diſtinguiſh a Sun-ſhine from common Light. That the one is more forcible than the other is no Wonder; the Proof appearing in the two following Examples, in *Plate* XXXV. better than I can expreſs it in Words: Of theſe the firſt is lighted by the Sun, and the ſecond by a common Light; both alike in Darkneſs of Shades; the one ſharp, with long, plain Ground-ſhades, and the other the contrary.

I once painted an Emblem, or rather a *Narciſſus* viewing himſelf in the Water: I took the Light more fronting, as 'tis commonly ordered in Sun-ſhine, with an Intent only to ſhew, how I apprehended Sun-ſhine with reſpect to the melting of the Sharpneſs, and alſo to avoid a Ground-ſhade, which a Child's Head near him would have cauſed on the Cheek of *Narciſſus* (the Principal in the Piece, and his left Cheek already

already in Shade) if the Light had come ſideways; which would have look'd ſo very offenſive, that his View could not have ſhewn the Beauty wherewith he was ſo much enamoured; it was moreover indifferent to me, whether the Light came from a Side or was more or leſs fronting, becauſe it reſpects the general Deſign no more than if it were intirely fronting: 'Tis true, that large Ground-ſhades cauſe the greateſt Elegance in Sun-ſhine, if they come not too cloſe together (for then they look diſagreeable, and cauſe a certain *Melancholy in a Picture)* but appear more pleaſant when intermixed with Gleams of ſmall Lights to *break their too great Breadth.*

I call this Piece an Emblem, becauſe the Poet ſays, that this Youth, ſeeing his own Likeneſs in the Water, fell in love with himſelf: Now this ſort of Love diſcovers a vain Conceit or weak Paſſion in a Man, ſo far clouding his Knowledge and Judgment, that he is inſenſible of what he is doing: For the more natural expreſſing which Senſe, I had placed, near *Narciſſus*, a Child with a Fool's Cap, fawning on and embracing him, and decking his Hair, Virgin-like, with Flowers; and, to ſhew the Delight he took in his Folly, his Motion and Look beſpoke one affected with the Reflexion which the Child ſhewed him in the Water.

This Piece was richly filled with By-works; as Figures, Architecture, Boſcage, Cattle, Flowers and Water, with deſign to repreſent all the particular Objects lighted by the Sun, each according to its Quality and in the moſt ſuitable Manner. It was thoroughly finiſhed: By *finiſhed*, I underſtand, when every thing is in it to the moſt minute Circumſtance, not when only the principal Parts are expreſt, and many ſmall Circumſtances left out, or, when Things are curiouſly ſoftened; as ſome, by the Word, would make us believe. Be that as it will, I had not left every thing unſoftened; becauſe the Difference would then have been ſo great, that the Piece muſt have had too much Nearneſs; ſince it's certain, that as Objects go off they become more uncertain. The ſmall and ſubtle Things, ſuch as ſmall Folds and Features, diſappear; yet the Painting might well be ſaid to be finiſhed; ſince every Thing was in it that ought to be, *with reſpect to its Diſtance.*

I had before painted the ſame Deſign, for a Model of that above; 'twas laid on flat and not in the leaſt ſoftened; whereby the Difference between them was very viſible: Now I muſt own, that *ſoftening* is very alluring, and has an *apparent Diſtance*; however we may always perceive, that the one has *as much Force* as the other.

We have before aſſerted, that Objects lighted by the Sun cauſe a greater Force and Motion than in common Light; which ſome imagine,

gine, proceed only from the Sharpneſs of the Shades: Now, it is ſo, in ſome Meaſure, with reſpect to their Broadneſs, but principally for the Plainneſs of the Ground-ſhades which the Objects caſt on each other; whereby Things are often *broke and divided* in ſuch a Manner as if *all were double*; even ſix Figures in a common Light will not ſometimes give ſo many Pieces as four in Sun-ſhine: Whence we may plainly perceive, that *Sharpneſs gives a Nearneſs*, ſoftening more and more as the Objects go off; ſo that no Objects whatever can ſhew any Sharpneſs *unleſs they are near*; becauſe of the Air interpoſing between us and them: If this ſeem ſtrange and unintelligible, a due Inquiry will make it evident; Wherefore I argue, that the nearer the Objects, the more plain and ſudden are their Shades; for as leſs Air interpoſes between us and the neareſt, ſo it muſt increaſe in Proportion as they go off.

Here it will not be unneceſſary to relate a particular Accident, as a Confirmation of my Aſſertion. I have formerly ſaid, that in my Youth I made many Deſigns in Water-colours: Now I had one Time, among others, painted one, which, by reaſon of its ſtarved and hard Penciling, I ſo diſliked, that I purpoſed to try to give it a better Face, tho' I were to ſpoil it intirely. Firſt, I tried it with the Glare of an Egg; which not ſucceeding, I fixed it on Paſtboard, and made a Brim of Wax round it; then I poured clear Iſinglaſs on it, and let it dry: By which means the Painting became as neat and ſoft as poſſible; and, ſhewing it to one of my Intimates, he was ſo ſurprized, that he could hardly believe it to be the ſame Piece, becauſe the Body of the Iſinglaſs had taken away the aforeſaid Hungrineſs and Hardneſs. But afterwards, on inquiring into the Natures of Things, this Experiment appeared not ſtrange or wonderful to me.

By this Occurrence I would intimate, that Miſt or *Air* takes away *all Sharpneſs*; making Things groſs and rough ſeem light and ſmooth, like a Verniſh or Glue gloſſing every Thing in Nature before our Eyes.

Touching Objects lighted by the Sun, they cannot, by Means of ſtrong and dark Shades, and with *Yellowiſhneſs only*, look natural or ſunny; becauſe there is no Difference between this, and other Lights, with reſpect to Force; I mean in Objects leſs than the Life. The Sharpneſs of broad Shades, and the Forms of Ground-ſhades, with the Colour of the Light, and their Reflexions, how weak ſoever, can naturally effect it: But Objects as big as the Life are beyond our Power, if they were only to conſiſt in *Force*. Now, ſome may poſſibly ſay, that then it is the *better to be repreſented in Little*: To which I muſt anſwer,

anſwer, that then the Painting would not go off in Proportion, *but ſtick to the Frame:* Of which we ſhall ſay more in another Place.

CHAP. VII. *Of the Ground-ſhades in Sun-ſhine.*

'TIS certain, that the Ground-ſhades in Sun-ſhine (which contribute much to the Decorum of a Picture) conſiſt not only of Length, Broadneſs and Sharpneſs, but *in a Conformity* with the Objects which cauſe them, whether Pillar, Pyramid, Square, *&c.* The *Ground-ſhade* of an upright ſtanding Figure, falling on the Ground or any thing elſe, *muſt be perfectly ſeen*; even ſo much, that tho' the ſaid Object were not ſeen, or were hid behind ſomething, yet we may judge, by its Ground-ſhade, what Shape it has; which is one of the principal Tokens of Sun-ſhine. Some think this no great Matter; and that when they have ſtruck, on the Ground, a long Stripe of a certain Breadth, that is ſufficient, without ſhewing whether it be the Shadow of a Pillar or a Man.

Speaking of this, I cannot omit mentioning a Blunder of a certain great Maſter. He had repreſented a *St. Francis* in the Wilderneſs, on his Knees at Prayer, with extended Arms before a Crucifix, as he is generally exhibited. The Piece in itſelf was very fine; but caſting my Eyes on the Crucifix (which was compoſed of ſmall Twigs of Trees) I perceived, that it made a diſtinct Shade of *the whole on the Ground*, tho' 'twas *almoſt half in the Shade of the Saint.* But what more ſurpriſed me, was, that his Body with the Arms in the ſame Poſition as the Crucifix, but ten times bigger, did *not caſt a like Shade* on the Ground, but the Shade of a *Maſs or Block, without Arms.*

Now, we have ſaid before, that tho' a Figure or other Object be hidden behind ſomething, yet we can judge, by the Ground-ſhade, *what Shape or Form it has*; as I ſhall ſhew in few Words: For Inſtance, place a Perſon in a Palace or Apartment, behind a Pillar, or the like, and let him be lighted by the Sun; his Shape will plainly be ſeen on the Ground, by his Shadow. Again, would you introduce into a Landskip, a Pyramid, Tower, or Bulwark, *which is not there*, it may be done by means of the Ground-ſhade, when it falls into the Piece from the Side of the Light; whereby the Objects, and every thing belonging to them, will be plainly viſible.

Ingenious Painters of Sun-ſhine have ſtill an Advantage above others, that they need not make any high Trees, Hills or Buildings, in order to create here or there large Ground-ſhades, for bringing forwards Fore-objects, and flinging off Hinder-ones; they order their Shades where they think proper, and can always ſupport their ſo doing with Reaſons; becauſe we often ſee, in Sun-ſhine, a ſmall driving Cloud ſhadow a whole Piece of Ground, and another Ground ſhall be light again; and ſo ſeveral behind one another: Thus they can divide a Field, at pleaſure, into Lights and Shades, in order to ſhew Things agreeably.

I have, with great Attention, obſerved the Colour and Shades of the Sun's Light, and found (eſpecially in the Month of *September*, about 2 or 3 in the Afternoon, when the Sun is ſtrongeſt) that the Sky has a clear blue Colour, intermixed with ſmall driving Clouds. As for the Objects, when the Sun ſhines ſtrong, they appear, as if heightened with red Orpiment and White, and the Shades reddiſh Grey; as White, Black and a little brown Red mixt together; not uniting with the Blue as in common Light, as ſome imagine, but becoming gradually a little more Violet, and growing fainter towards the Horizon, where no Blue is to be ſeen. The Trees on the fore and ſecond Grounds appear finely green: The Blue of the Objects is greeniſh; the Red, is Orange-colour; the Violet, Ruſſet; and thus all the Colours in Proportion: Deep Water ſhone on becomes greeniſh Grey. This exact Obſervation agreed perfectly with what I had formerly experimented, in a bright Sun-ſhine, by means of a ſmall Hole in the Window of a darkened Room; by which I ſaw naturally on the white Wall, as on Paper, the Reflexion of every thing that was moving without-doors.

But let us proceed further to conſider, whether miſ-ſhapen Shadows do not make Obiects unintelligible. Beauty in general, ſubſiſting either in Figures, Landskip or other Objects, exhibits all things plain and diſtinct in their Shapes and Forms, *without Diminution or breaking them*; for Things contrary to each other cannot poſſibly raiſe an agreeable Beauty in our Eyes, nor convey to the Senſes a true Idea of their Forms, unleſs by a Medium, conſiſting of a ſecond or middle Tint, which unites the two contrary Parts, namely Light and Shade, when they come too ſharp on each other; thereby to ſoften the Deformity on the Objects, and to unite them: I ſpeak of Things which are *tho broad*; which makes round Objects, inſtead of looking relieved, ſeem ſquare or angular as if in Sun-ſhine; where-

fore

fore they appear not beautiful but miſ-ſhapen: And the Reaſon is plain; People are not ſenſible of any other *Decorum* than what occurs to their Eyes. For its certain, that Things alter by the leaſt Accident, whether of unuſual Lights or Shades, which make them ſtrange and unknown. Let ſome boaſt, that 'tis *broad* and the beſt Manner; I maintain, that tho' it were a Sun-ſhine, it is all one and the ſame: And if we are to ſpeak of what is agreeable and perfect, I ſay, that it ought to be known, that *a Picture with a common Light is the moſt perfect*; a Light which ſhews us more exactly and plain the *proper Forms of Objects*; what is *round, remaining ſo*, and the *Square altering not*. As for the Miſ-ſhapes of Things exhibited in Sun-ſhine, we have ſufficiently ſhewed them; as alſo, that the Sharpneſs of deformed Shades ſpoils the true Property of the Objects; for Inſtance, ſuppoſe two ſtanding Figures, talking together, are lighted by the Sun; if now the one caſt a Shade on the other, ſo as half to cover his Face, we need not doubt, but he will become leſs known, even where he a Parent.

In *Architecture* or Mouldings it happens as bad; becauſe the *offenſive Sharpneſs of the Shades* diſfigures and confuſes their Form and Neatneſs at once.

I think it therefore a Sign of Puſillanimity (not to ſay Cowardice) in a Landskip-painter, always to make Choice of Sun-ſhine; which is certainly but a ſmall Part of his Art: As if an Architect were to be continually imployed about a Cheſt or Box; a Flower-painter, about a Flower-glaſs; a Cattle-painter, about a Cow or Sheep; a Still-life-Painter, about a Scull or Hour-glaſs; a Sea-painter, about a Sloop or Boat; or a Statuary, about a Crucifix. He is no Hiſtory-painter, who always repreſents an *Herodias* with a St. *John*'s Head in a Charger; or a *Lucretia* ſtabbing herſelf; or a *Jael* with an Hammer, or a St. *John* with a Lamb; all which are but particular Incidents, which ſcarce deſerve a Name: An Artiſt therefore muſt not be afraid to exhibit every Thing that can be repreſented with *every Sort of Light*.

But the Opinion of moſt Painters of Sun-ſhine, is as ridiculous as that of thoſe who always practiſe a common Light; both proceeding from a Miſtake or Ignorance, whereby they cannot rightly judge of Things differing from what they have been always uſed to: Now, their Judgment is only a Concluſion agreeing with their Apprehenſions in a Point which they pretend to underſtand, and which therefore ought to be thus and thus; when yet it's certain, that before we can judge of Things, we ought firſt to *inquire into them*, and, by a Compariſon between *both*, to *obſerve wherein they differ*.

That Sun-ſhine is not ſo proper for Hiſtory as for Landskip and Architecture, ariſes from hence; that, on ſuch Occaſions, it is obſtructing, and appears hard and unpleaſant, by Reaſon of the Sharpneſs of the Shades and Ground-ſhades, as we have before intimated; nevertheleſs, if the Matter require it, it muſt be uſed; yet with ſuch Caution, that no miſ-ſhapen *Ground-ſhades appear* to obſtruct the Sight, or create an Averſion.

But if Sun-ſhine were the beſt and moſt advantageous Light, Face-painters would certainly uſe no other; of which, to this Day, we have not one Inſtance; becauſe firſt, the Colours do not ſhew themſelves in that Light to be what they really are.

Secondly, Becauſe 'tis impoſſible, that either Man, Woman or Child, can, without Trouble and an Alteration of Countenance, eſpecially about the Eyes and Mouth, ſit any Time with their Faces in the Sun.

Thirdly, Becauſe the Sun never ſtands ſtill, but is always altering.

Fourthly, Becauſe the Sweetneſs of the Features would thereby be ſpoiled at once. And,

Laſtly, Becauſe it would be very improper to hang ſuch Pictures in a Room out of which the Sun is kept.

It would be ridiculous and abſurd, to ſay of a Woman, that ſhe is unlike a Man, unleſs they ſo reſemble that we can ſee no Difference between them; for as the Woman is like a Woman, and the Man like a Man, ſo there muſt needs follow one of theſe Concluſions, to wit, that he cannot or will not ſee it: We could add a third, as a Contempt of the Woman, namely, that ſhe is not intirely like a Man: But this laſt (which attends moſt People's Judgments) is moſt ridiculous, and to be eſpecially ſhunn'd by thoſe of right Apprehenſion, as being often the Source of Hatred and Envy, and even Ruin, as Experience daily ſhews in thoſe, who, thro' Prepoſſeſſion, deſpiſe every thing that's diſagreeable to their Work and Fancy.

I ſhall not enlarge on this Point, but keep to my Purpoſe, of ſhewing the Prepoſſeſſion of Sun-ſhine-Painters, as well as others: And, to be the better underſtood, premiſe, that there are three Things wherein the whole Matter conſiſts, and which we muſt firſt fix, and diſtinctly obſerve; namely, a *Sun-ſhine, a common Light*, and *a faint Light*, which differ from each other as much in Fact as Name.

The firſt is *ſtrong and ſharp*, the ſecond *broad, but not ſharp*; and the third, *faint and melting*.

The firſt cauſes *diſtinct Ground-ſhades*; the ſecond makes *melting ones*; and the third, *faint ones*.

The

The firſt receives it's Colour from the *Sun*; the ſecond, from the *Clouds*; and the third, from the *Blue of the Sky*.

We will ſubjoin, that the firſt may be conſidered as a Man; the ſecond, as a Woman; and the third, as a Child.

Who will now ſay, that the *Child* is not *good*, becauſe 'tis not ſo luſty, ſtrong and bright as the Father or Mother; or that the Woman is not ſo, becauſe ſhe is not intirely like a Man?

Obſerve then, how theſe unthinking Sun-ſhine-Painters judge further of the *ſecond and third Lights: It is not broad*, ſay they; whereby, we are to underſtand, that 'tis not ſo ſunny and ſharp in Shades as in their Paintings: *Broad, Broad!* they ſpeak to their Diſciples in ſo low a Tone, that no Stranger muſt hear it; as if it were a Secret unknown to the very Art. It's ſaid that the good *Philemon* was ſo bigotted to Things having *broad* Lights and Shades, that he never painted other than Sun or Moon-light-pieces; which he evidenced, in exerting his whole Force to repreſent *Jupiter with Alcmena*; where they are both ſeen going to Bed, and yet the Sun ſhines ſo bright into the Room, that you might count all the Squares of the Window on the Floor. Poor *Jupiter!* How violently are you dealt with! Dares *Phœbus, contrary to your expreſs Commands, peep thro' the Windows, tho' you charged him to hide for three Days and three Nights? But what ſignifies that*, thinks the Painter; *the Painting muſt be broad, and the Sun-ſhine muſt be there, were it Midnight.* Had he made a Moon-light, it would have fitted that Seaſon.

But it fares with ſuch Artiſts as it did with one, who was ſo fond of *Painting Oranges*, that he never made a Piece without one. This Zealot, having made Intereſt to paint *the Battle of Pavia*, asked his Imployer, whether there ſhould not be an Orange in it? *How ſhould that come to paſs?* ſays the Gentleman: *To paſs, or not*, replied the Painter, *let me alone for that*: The other laughed; and not dreaming he would put one in, after talking of other Things, ſaid, at parting — Do as you think beſt: The poor Man, glad of the Authority, was looking in his Picture for a Place for the Orange; but fearful, if he placed ſo fine a Fruit on the Ground, it might be trampled on by the Horſes, he contrived a ſmall ſquare Stone in a Corner of the Painting, and ſet thereon, in a Pewter-plate, an Orange as big as the Life, and very naturally done. This innocent Wretch (for ſuch deſerve not the Name of Painters) gives us to underſtand, that *what we can do beſt, is beſt, whether it be proper or not.*

It

It is a conſtant Maxim, that Things, *without Sun-ſhine*, finely painted, and with proper Lights and Shades, muſt needs be good, without the Word *(broad)* which they abuſe by introducing it any how. Do not think then, true Artiſts! that the Pieces which are *not broad*, are not as good as thoſe lighted by the Sun, Moon and Candle.

CHAP. VIII. *How Sun-ſhine is to be repreſented in a Piece having a common Light.*

THIS Propoſition may poſſibly ſeem ſtrange to ſome, and perhaps a Feint; but is, in Fact, ſo far from it, or being a Trifle, that 'tis a Matter of Moment, and founded on good Reaſons.

We take it for granted, that the Sun differs in Force from other Lights, and is a Tint lighter.

We often ſee, in changeable Weather abounding with driving Clouds, that the Sun is obſcured by very thin and hanging airy Vapours in ſuch Manner, that whole Tracts of Land, Houſes, Hills, *&c.* even whole Woods are over-ſhadowed: Which Shades however are thin, and exhibit all the Objects more or leſs plain than in common Light.

But let us come to the Point; which is, to repreſent, in a Common-light-piece, a Sun-ſhine with one and the ſame Force of Colours, each in its Degree, without Impediment to each other; I mean, when the Sun is not forward or in the Front of the Picture, or is not too much ſpread, which would thereby ſeem too flaring.

To do it therefore according to the Rules of Art, divide, for Inſtance, a Landskip into four Grounds; of which, let the firſt be White, and the three others diminiſhing in Proportion: Let the ſecond White-ground ſerve for the Sun-ſhine: Now, 'tis plain, that as the common Light on the Fore-ground already *poſſeſſes the Force of the Colours*, it muſt needs follow, that the Sun-ſhine, which is one Tint lighter, as before ſaid, and has no other Force than the ſame White, can alſo have no nearer Place than that of the ſecond Ground: A plain Proof, that, if it be placed on the third Ground, it will differ ſo much more in Force. Now, in order to diſtinguiſh the Difference between this Light on the ſecond Ground, and that on the firſt and to repreſent it naturally, we ought to exhibit the Shades and Ground-ſhades of the Objects, *ſharp, broad and long*; whereby we may per-

perceive, that this is a Sun-light; and the other, with *dull and ſhort Ground-ſhades, to ſhew that it's common Light.* But the better to conceive the Nature of Sun-light, obſerve its Colour in the Morning and Evening.

To aid thoſe who may not preſently underſtand what I have ſaid, I ſhall lay down a ſhort Method of Management in a certain and eaſy Manner.

Having sketch'd your Deſign, and ſettled the Parts which you would have enlightened by the Sun, dead-colour it neatly, as if it were to be throughout a common Light: But in the ſecond Colouring, you muſt *ſomewhat more heighten* the Parts which are lighted by the Sun; whether whiter, more yellow or more ruſſet, according as you would have them, and ſo as to perceive *a viſible Difference*: The Shades alſo to lie *more diſtinct and broad*, without making them glowing, except here and there in the Reflexions.

Now, if on the Fore-ground, or about it, there be no White, we have an Opportunity to throw here and there on it ſome Sun-rays by the Force of White, Yellow or Ruſſet, according as the Sun's Colour then appears; which could not be done, if we had before laid the Sun's Force in the Offskip.

Here, let it be obſerved, that if we enlighten ſome forward Objects by the Rays aforeſaid, they ought not *to be of Light, and bright-coloured Matter*, ſuch as white Marble or light Free-ſtone, very light Draperies, or beautiful Carnations; but of ſuch Tints as appear dark in a common Light; becauſe theſe ſtrongly heightened with the Sun-like White will fetch out *the ſame Light*.

Now, to finiſh the Work with Certainty, and to find, with Eaſe, the proper Tints of Objects, lighted by the Sun, proceed thus. Temper your White with red or yellow Orpiment, *more or leſs Yellow*, as you would repreſent the Sun *early or late*. Then, inſtead of pure White, mix it with your light firſt Tints of all the Objects which are lighted by the Sun: Whereupon you will find each Colour to be broke according as its Quality or Force, with reſpect to its Body, differs much or little from the reſt. Thus the Work will have the deſired Effect, as *Experience*, the Daughter of *Truth*, can teſtify.

CHAP.

CHAP. IX. *That the Shades of Objects in Sun-ſhine are not more glowing than in common Light.*

MANY are ſuch Strangers to the Truth of Things, and ſo little enquire into them, that, to retain their groundleſs Habits, they ſlight Reaſons, and maintain their Errors. This is evident from their univerſal Opinion, that the Shades of Objects are more glowing in Sun-ſhine than in common Light: Which I intirely deny; but that the Shades and Reflexions become lighter and lighter, in Proportion as the Sun ſhines ſtronger, is true.

That the Sun's Light is more glowing than a common one, is indiſputable; for, as the Sun's Light is more or leſs Yellow or Red, 'tis natural, that every Thing he ſhines on ſhould *partake of the ſame Colour*, not only in Lights, but alſo in the Shades which receive the Reflexions of the Grounds, and other near Objects: But, as there are no Objects (what ſtrong Reflexions ſoever they receive) which do not here and there preſerve *ſome un-reflected Shades* (as, when one Object is covered by the Ground-ſhade of another) ſo the *ſaid Shades ought*, ſince they have no Communication with the Sun or his Reflexions, and are of another Nature, to be *more grey*, like thoſe in common Light, as receiving no Colour but what the Air gives them.

Hereby, I think, we can beſt diſtinguiſh between a Sun-ſhine and common Light; wherefore 'tis ſtrange, that People, who commonly ſeek Shades for the Sake of *Coolneſs*, will notwithſtanding *have them warm*.

'Tis therefore no wonder to find ſo few Winter-painters. I have ſeen Winter-pieces of *Brcugel* as warmly coloured as if for *Midſummer*; even the very Ice and Snow as glowing; tho' in Winter all Things receive light Reflexions, and have little or no Shade, the Ground-ſhades are lightiſh and blue, and yet every Thing has it's Diſtance and Going-off; tho' ſome, contrarily, make their Off-ſhades as warm as the forward ones.

For this Reaſon, 'tis neceſſary for the Artiſt ſometimes to exerciſe himſelf in Sun-ſhine, and make due Obſervations on the Nature of it; not making it his conſtant Practice, but a particular and agreeable Study: If he cannot be perfect in it, he ought at leaſt to know as much of it as of common Light, in order to uſe, in his Works, ſometimes the one, ſometimes the other, as Occaſion requires. Some think, becauſe of the

the *Broadneſs*, that Sun-ſhine is more eaſy than common Light: But it is not ſo; ſince I think it as difficult, for a Sun-ſhine-Painter to repreſent common Light, as a Common-light-Painter to exhibit Sun-ſhine, with reſpect to Naturalneſs. Many, perhaps may differ from me in Opinion, becauſe, in Sun-ſhine, the Ground-ſhades are *diſtinct and limited*: Whence, they deduce this Argument; that in a Piece lighted intirely from a Side, and the Sun having Meridian Altitude, the Ground-ſhades of all the Objects appear a third leſs than their full Length, and therefore they may be correctly meaſured by the Compaſſes, each in Proportion to its Length, on to the Offskip: Which I willingly grant, and to which I will ſay further in their Favour, that 'tis to be practiſed, not only when the Grounds are level and horizontal, but likewiſe in Up and Down-grounds, where the Compaſſes are uſeleſs; if the Ground drip, the Ground-ſhades will do the ſame; does it riſe, they do ſo too; as the Knowing in Perſpective well underſtand; thus far, I ſay, they are in the Right: But ſuppoſe it ſhould happen, that the Piece be lighted from *within*, or from *without*; Is it not then as uncertain as in common Light, and, becauſe the Compaſſes are uſeleſs, much more troubleſome to find the Shades and Ground-ſhades, and their Enlargements forwards and Off-diminutions; which ought to be as ſenſible as the Sun is either off or forward? Contrarily, How eaſy is it in common Light, where they are ſmall and dull? The Task is therefore not ſo eaſy as ſome imagine, who endeavour only to repreſent a Right or Left-ſide-ſhade. To repreſent the Sun in all Poſitions is quite another Thing, and there are few ſuch Painters: For we do not eaſily find, a Sun-ſhine-painter meddle with common Light; but contrarily, that a Common-light-Painter will ſometimes practiſe Sun-ſhine; and the Reaſon is plain, the *common Light takes in every Thing*; wherefore, he who underſtands this well, can eaſily give into Sun-ſhine. The Point is only, that Sun-ſhine is warm in the Lights, but not in the Shades, as ſome imagine.

Now it ſometimes happens, that two Pieces, a Sun-ſhine, and a common Light, hang together, both having the utmoſt Force of Colouring, and ſo alike, as hardly to diſtinguiſh the Sun-ſhine; the Lights being in both alike and broad (for ſince the Word *Broad* is come into Faſhion, ſome will paint *broad*, whether it be Sun-ſhine, or not, as well within-doors as without; moreover, the *Lights and Shades warm.*) What now is to be done, when two ſuch Pictures muſt hang together, in order to diſtinguiſh the Sun-ſhine? Nothing elſe verily, than to abate the Strength of the one ſomewhat, and heighten the Force of the o-

ther; not by making the Shades darker, but by a more warm and bright Light, with long and diſtinct Ground-ſhades, *not only broad, but ſharp.* I underſtand here, that the Common-light-piece ought not to be inferior in Goodneſs in its Kind; but not *broad*-lighted or ſhaded, unleſs the Cauſe plainly appears.

But we ſeldom ſee too ſuch Pieces together, done by the ſame Maſter; becauſe moſt Painters make but one of the Kinds their Buſineſs: And if it once happen, yet they do not think, the one ought to be lighter than the other. And if they are done by two different Hands, each Maſter endeavours to make the Colours anſwer his own Inclination.

Thus it happens, that the Sun-ſhine-Painters are in little Concern about it; for they think —— *Are my Objects to appear by the Force of Light; I will, by the Strength of fiery Shades, maintain the Superiority.*

We have ſaid before, that, in Proportion to the Sun's Strength, the Reflexions become lighter; the Reaſon whereof we ſhall now explain.

We find, when the Sun is low, and the Objects are ſtrongly lighted, that they receive *ſtronger Reflexions from each other*; becauſe the Sun's Rays fall not obliquely and glancing on the Objects, and thoſe on others, but ſtrike directly upon them, and return Reflexions: Contrarily, when the Sun is high, the Reflections of the lighted Objects cannot touch the others with ſuch a Force, becauſe the Reflexion of the Light muſt needs revert to its Origin: For Inſtance, if in an high Light, two Men ſtand in Diſcourſe, and the one receive the Sun on his Breaſt, and the other on his Back, the Light which falls from on high on the Breaſt, muſt needs reflect again upwards, whence it came, and therefore paſs over the other's Head; ſo that the former Figure can thereby receive none, or but a very weak and almoſt imperceptible Reflexion.

Thus I think to have ſhewn, that Reflexions in Sun-ſhine ought to be repreſented much ſtronger than in common Light; the Proof of which may be deduced from the Life itſelf.

CHAP. X. *Of the Difference of Ground-ſhades, proceeding either from the Sun, or radial Point.*

IN *Plate* XXXVI. the firſt Example ſhews the Sun's Place or Quarter, which I obſerve as Eaſt; and oppoſite to it, in the Weſt, is a Building, which is lighted throughout from the Eaſt, not as by Rays, proceeding from a Point and growing wider, but by ſuch as are

are parallel to each other; I mean, not from the Center of an aſſigned Sun at the Side of the Piece, but from the whole Quarter wherein the Sun is; or from the whole Side of the Piece, as wide as the Opening, thro' which he ſhines into it.

The ſecond Example ſhews the contrary to be falſe; when the Sun being directly behind the Objects, the Ground-ſhades are not fetch'd from the Radial, but another Point.

For if this were good, it muſt follow, that when the Sun ſhines directly thro' the middle of a Street, he would enlighten both Sides of it; which is contrary to Nature, and to what we have ſhewed before. And

In the third Example, 'tis plainly viſible, that when the Sun is in the Eaſt, and the Room in the Weſt, the Objects on the Ground muſt needs be lighted directly from behind, as well the one as the other, without the leaſt Difference: Which their Ground-ſhades and the Lines of the Floor ſufficiently ſhew, both proceeding from the Point of Sight, and the latter ſhewing us the Eaſt and Weſt through the whole Room.

The fourth Example in *Plate* XXXVII. affirms the ſame; repreſenting a Southern Colonade lighted direct by the Sun, which is in the oppoſite Point; of which Building each Column throughout caſts its Shade againſt the Pillar behind it, not proceeding from a Point, but by Parallels, according to the Rules of *Perſpective*.

The fifth Example contrarily ſhews a great Miſtake, which yet is often committed, in making the Ground-ſhades proceed from *an aſſigned Point*, each Column ſeeming to cauſe a particular Ground-ſhade; which is againſt Rule, and the Nature of Sun-ſhine.

It will not be amiſs to ſay ſomething here of the *Light of Grounds*, to wit, that in what Manner ſoever the Light comes, whether from behind, ſideways or fronting, the Plan or Ground will *always appear alike*; that is, in the Front of the Piece, the moſt Light, be the Sun ever ſo low, nay, on the Horizon: And not only the flat Grounds, but every thing that receives Light: The Reaſon whereof is ſo evident, that it would be ſuperfluous to ſay any thing more about it, than what's ſhewn in the ſixth Example of a ſide, fronting and backward Light, which *Perſpective* ſufficiently juſtifies.

If ſome think, that when the Light comes from behind or a ſide, the Ground muſt be lighted otherwiſe than fronting (for many keep it always moſt Light on the Side whence the Light proceeds) I allow it, with reſpect to a Candle or Torch; but, ſpeaking of the Air, muſt

ſay, they do not at all underſtand the Matter: Indeed it would not be very improper in a Ground running off from the Light: But level Floors or Grounds cannot admit of a Diminution were they, if I may ſay ſo, a thouſand Steps long; nay, the Ground will always be *moſt light* forwards, without any Difference, let the Light come from behind or forwards. I think, no Artiſt will be ſo ſoft as to ask, how then it ſhall appear whence the Light comes? Since 'tis a general Rule, that the Shades and Ground-ſhades of the Objects plainly ſhew it. And in caſe there were no Objects on the Ground, the Air, if there be but the leaſt Cloud, will make it ſufficiently apparent.

CHAP. XI. *Of the Repreſentation of different Lights in the ſame Piece.*

SOME think it impoſſible for different Lights in the ſame Piece to look well; for, ſay they, if it were good, *Raphael*, *Caracci*, *Titian*, *Pouſſin* and other great Maſters would not have rejected, but approved that Manner; even the *French Academy*, which is arrived at ſo high a Pitch, unanimouſly agrees, that no more than a ſingle *Light* is neceſſary, and rejects a Picture which has *more*; wherefore they judge, that double Lights are only the Inventions of *Dutch* Maſters, who do not underſtand the *Antique*, but only follow Nature in order to pleaſe Ignorants. To all which I anſwer, that tho' *Raphael*, *Pouſſin*, and other great Maſters, have not ſhewed it in their Works, but only kept a ſingle and common Light, we muſt not infer from thence, that they deſpiſed or rejected that Manner, as contrary to Nature, but they *neither thought nor knew it*, Art not being, in their Times, got to its Perfection in this Particular: Yet I do not ſay, that a Piece with different Lights is better than one ſingle-lighted, if naturally repreſented; I mean only, that if it ſo fall out and be judiciouſly managed, it gives a Painting a diverſifying Elegance.

I believe, many common Painters will not much thank me for diſcloſing this Matter; becauſe, ſhould Lovers deſire ſuch a Piece, they would have more Trouble in doing it. However, let every Man do what he will, or can. It fares with our Art as with others, if a Man will learn all that's neceſſary, to become a good Maſter, he may do ſo; or if he be content with Half-inquiries, no body will call him in Queſtion for it; But he who is able to repreſent a ſingle Light well may,

may, in my Opinion, alſo do the others well. How many brave Maſters ſurmount every thing they undertake? What ſhould hinder their exhibiting *three or four Lights* as well as *one?* But, let me not here approve the Manner of ſome Landskip-painters, who introduce *many ſmall Lights* into a Piece: A fond Conceit without any Baſis.

I thought it proper to handle this Matter of *different Lights*, to ſhew, that we ought not to regard the partial Opinions of Ignorants, but always chuſe what is moſt natural and agreeable; I mean, that we ſhould enrich our Ordonnances in general according to Occaſion, and without Affectation. For which Purpoſe we ſhall here exhibit an Example with *different Lights*, *Plate* XXXVIII. in Expectation to hear what Difficulties ſome will raiſe againſt it.

We ſee here a Building or Gallery; and before it, a Mote of Water, on the Brink whereof is a Man faſtening a Boat. Near the Water lies an Heap of various Kinds of Houſhold-Goods. Two Men are ſeen bringing forwards ſome ſmall Veſſels on a Bier. On the Pavement ſtands a grave Matron with a young Virgin, directing the hindermoſt Porter to lay the Goods to the reſt. Somewhat deeper in the Piece are two Soldiers; one bare-headed, carrying ſome Houſhold-Gods. A Servant is coming down the Steps with an heavy Cheſt on his Shoulder. Through an Arch of this Gallery is ſeen, at the further End of a Field, a Garden aſcended by 20 or 30 Steps, incloſed on each Side by a green Hedge. Some People are ſeen going up and down the Steps. In the Field ſits an Herdſman with a Dog near a Stone. The Forepart A, with all the Objects thereabouts, is little *lighted forwards*, yet ſtrongly. The Gallery B, and the Figures on the ſame Ground are *lighted directly from the Side*. Every thing in the Field D, is lighted like A. The Steps C, and the Objects on them are *lighted forward*. A receives it's Light from *South-Eaſt*; B from *South*; C from *Eaſt*, and D, like A, from *South-Eaſt*.

I appeal now to Men of Judgment, whether the Lights ought not to *differ from each other, as well in Tints as Sades*. A, and the Field D, to the Steps, receive, as aforeſaid, their Light from South-Eaſt; in which Point I ſuppoſe the Sun to be; wherefore the Air is there *lighteſt*. The South on the right Side, which lights the Gallery only through an Opening, thereby becomes *a little darker* than the Forepart of the Piece. The Steps C in the Offskip, covered by the Right-ſide-Hedge from South and South-Eaſt, and by the left, from North, muſt needs receive their Light from Eaſt, and the Air over Head; whence, we may perceive that the Objects are *never without Light*, how-

however they are encompaſſed; ſince what they loſe on one Side, they gain on the other.

I exhibit here another Deſign, *Plate* XXXIX. alſo tending to ſhew *different Lights in the ſame Piece.*

Let us conſider it as a ſquare Room, which can receive it's Light from the four Cardinal Points: For Inſtance, we ſuppoſe A, to be North; B Eaſt; C South; and D Weſt; again, No. 1, to be North-Eaſt; 2, South-Eaſt; 3, South-Weſt, and 4, North-Weſt: Between theſe Points are, South-South-Eaſt, Eaſt-North-Eaſt, *&c.* which are needleſs. Now, we ought to obſerve, this Room being open on the four Sides, and a Figure ſtanding on a Pedeſtal in the Middle of it, and lighted from the four Sides, from which Side it would receive it's ſtrongeſt Light: Certainly from the Eaſt, where the Sun is; and next, South-Eaſt; North-Eaſt, a Tint leſs; then, North and South, ſtill a Tint darker; and ſo the ſame with South-Weſt and North-Weſt: *The Weſt Side only ſhould be the Shade.*

By theſe Examples I think to have ſufficiently cleared the Point touching the Natures and Effects of *different Lights*; and alſo ſhewed the Advantage of knowing them, as well in Sun-ſhine as common Light, with reſpect to the Variety either in Landskip or other Subjects; together with the abundant Means they afford for enriching an Ordonnance, and that above the common Method. I ſubjoin, that in a judicious Uſe of them, we muſt be very careful in their Diſpoſition, that *they may not*, as I have ſaid, *ſeem forced, but natural and neceſſary, that there be a general Union, and that the Principal Part have it's Predominancy.*

CHAP. XII. *Curious Obſervations on Sun-ſhine.*

I HAVE already ſaid much touching Sun-ſhine, and yet, as a Matter of Conſequence for Hiſtory and Landskip-painters, ſhall, from three Deſigns (which for that Purpoſe I exhibit) make a general Obſervation upon it; and thereby ſhew the Miſtakes of ſome and the good Qualities of others, as a Precedent for thoſe who would get Honour by Living Embelliſhments.

Three young Painters had once a Controverſy about the Repreſentation of Sun-ſhine: They were each of different Tempers; one, croſs and poſitive; another, meek and of good Judgment, and the third was by the others generally accounted ſilly. In the End, they reſolved,

ſolved, each to make an Ordonnance; and to ſhew their Skill, the two firſt choſe one and the ſame Deſign. See the Sketches in Plate XL.

The firſt had given all the Objects, without Diſtinction, a yellowiſh Light, and made the Shades ſtrong and glowing; thereby pretending to expreſs the Sun as ſetting; not conſidering, that he thereby expoſed his Ignorance, as having made the Ground-ſhades too ſhort.

The ſecond had expreſt the Shades and Ground-ſhades not ſo ſharp or ſo long; as repreſenting the Sun much higher, and *a little fainter*; yet herein ſhewed ſo much more Conduct, on making the Woman and Boy, who are looking at an Huntſman ſounding his Horn over the Wall (whom the Man coming out of the Gate ſhews them) *put their Hands over their Eyes*, as Nature teaches; when the other, who had repreſented the Sun *much ſtronger*, had *not taken any Notice* of that Circumſtance.

The firſt placed a Man before the Tree, ſleeping in the Sun; The ſecond, contrarily had placed him in Shade behind the Tree; and ſome other People were ſitting in Repoſe againſt the Wall, in Shade, to avoid the Sun's Heat.

The third, had made a Deſign of his own (ſee *Plate* XLI. to ſhew his nice Obſervations on the Sun; which the others, as counting him ſilly, at firſt laught at. He had repreſented a naked Boy, ſitting in an open Window, and making Bubbles with a Pipe. The Child received his Light *forward* from the common Light of the Room. Thro' the Window appeared the Tops of ſome Houſes, and a Part of a Column with a Sun-dial affixed to to.

Now, on a nice Examination, it appeared, that this laſt had beſt beſtowed his Thoughts on the Sun, and that neither of the others had ſhewn ſo many good Effects in their Pieces, as he, in ſo ſmall a Compaſs; For, firſt, he exhibited the Colour of Sun-ſhine in the Sky and on the Tops of the Houſes, ſufficiently differing from the common Light: Secondly, 'tis not enough to repreſent the Sun ſtrong or weak, or with long or ſhort Ground-ſhades, but we muſt alſo ſee, by the Ground-ſhades, *how late it is*; wherefore he had introduced the Sun-dial, the Ground-ſhade whereof was on 9: Thirdly, he had obſerved the *Dubiouſneſs* of the edgy Objects going off: And laſtly, to ſhew that we cannot bear *the Sun's exceſſive Brightneſs* without-doors, he had placed the Child in the Window, in the *common Light* of the Room, that he might, with more Liberty, ſtare about at the Bubbles than he could in the bright open Air. Thus he juſtified the Conduct of him:

him who had made his Figures ſhading their Eyes, and adviſed the other to give his Figures thoſe of an Eagle, ſaid to be the only Bird which can look againſt the Sun.

By theſe natural Obſervations, the others owned themſelves convinced; with Excuſe, that they laughed not at his Skill but his Choice, which at firſt ſeemed odd to them.

CHAP. XIII. *Of the Sun's three Qualities.*

AS we ought not only to view, as far as we are able, the Wonders of Nature, but alſo to repreſent their Likeneſs; So we ſhall now make our Obſervations about *the moſt beautiful of Things.*

Who can be inſenſible of the three Qualities of the Sun, *viz.* his *Splendor, Heat and Colour?* Can any Light exceed the Sun in Brightneſs and Clearneſs, or any Fire be more invigorating or conſuming, or any Colour have greater Power?

The Sun-beams, ſays a certain Poet, *penetrate the Depth of the Sea, and render the ſandy Grounds light; imperceptible Things, ſenſible,* &c. what Light can effect what this does? It is ſaid that Lightening can blind the Eyes; tho' this be rather cauſed by its Suddenneſs than its Light.

As for the Sun's Heat, *Ovid* tells us, that, *Phaëton being of an ambitious Temper, importuned his Father to let him drive the Chariot of the Sun; which Requeſt being granted, and the Horſes proving too head-ſtrong, and he, ignorant of the Courſe, driving out of the Way, thereby ſet the Earth on Fire.* The Gold in the River *Tagus* was ſeen flowing along. *This powerful Light inflamed the Eaſtern Countries, as* Ethiopia, Lybia, *&c. in ſuch a Manner as to make the Inhabitants black; as we ſee them at this Day: The Lakes, Rivers and Fountains boiled away. Even the Sea became a ſandy Valley.* He, who would know more, muſt conſult *Naſo* himſelf.

It is ſaid, that the rolling and frightful Noiſe of the Thunder, will melt Metals in an Inſtant: Which is not improbable, ſince the penetrating Power has a great Effect upon them. Two Flints, by Colliſion, will produce Fire. Even two Pieces of Wood will, by Friction, do the ſame, tho' in themſelves of a cold Nature.

In

In relation to the *third Quality* the Poet proceeds thus: *Phœbus*, ſays he, *in his light Hair, and ſitting in a glittering Chariot beſet with Carbuncles, gilds all things, he ſhines on, with a yellowiſh Colour. What Light has ſuch a Brightneſs and beautiful Colour? What Salt-petre, Brimſtone or other combuſtible Matter can reach ſo far, and ſpread from Eaſt to Weſt? The white Moon and ſparkling Stars, nay the ſudden Lightnings themſelves are all weak and faint, if compared with the abſolute Beauty and Splendor of his lively Colour.*

I therefore very much wonder, that ſuch an Ignorant can be found as I met with about 5 or 6 Years ago. Even he, who ſat up for a great Maſter, plainly aſſerted, that the *Sun is Blue, nay, azure Blue.*

Was there ever harboured a more abſurd Opinion, than one which makes the moſt tranſcendent Brightneſs and moſt penetrating Object, *the weakeſt?* Since every one knows, Blue to be the weakeſt of all Colours, and by which every thing is made to *retire*. What Light can be drawn from Blue? Does a blue Body produce Green, Red or Yellow? Yes, ſays *Momus, a Blue Object will caſt a Yellowiſhneſs; a yellow Light, a Blue one; and a Red, a beautiful Green: Alſo, a yellow Drapery will give a green Reflexion; a blue Drapery a red one; and white, a black one. Moreover, the Light of the Sun is well expreſt, when the main Lights are whitiſh Blue, and the Reflexions yellow and warm. Thus,* ſays he, *we muſt reaſon about all Colours lighted by the Sun.*

I think this the blueſt Poſition that can be; For, in painting the Sun and all other Objects after this Manner, could there be a more ridiculous Picture? How green, yellow, blue, and ſpotted would it appear? — But many are fond of Party-colouring.

We ſhall give here a Deſcription of one of this Maſter's Pictures; a Work as frivolous as his Judgment about the Sun.

In this Piece he had repreſented a *Vulcan* hammering a Piece of Iron, a Foot long; one half whereof was red-hot, and the other he held in his Hand: He had alſo exhibited a *Venus*, with the ſame Precaution, ſitting ſtark-naked and unconcern'd in the midſt of the Sparks.

Now, are not theſe fine Thoughts, and worthy of Repreſentation? Does he not ſeem to ſay — *This Iron is not heated by the Fire, but painted of a glowing Colour?* — And indeed he ſhews it plainly; for the Pincers, which *Vulcan* ought to hold the Iron by, lie by him on the Ground. Moreover he was fooliſh enough to paint a Fire againſt an Hanging. But why do we wonder at that? Why ſhould he not do it? Since a painted Fire cannot burn. We might ſuppoſe him as wiſe

as the Man who ſet a Piece of Ice to dry in the Sun, that it might not wet his Back in carrying home.

To find ſuch Wretches among mean People is truly no Wonder; but among Painters, and ſuch as ſet up for great Maſters, 'tis paſt my Underſtanding.

Thoſe Men, who are unacquainted with the true Qualities of the Sun, may be excuſed; but they, who know, ſee and are ſenſible of them, and yet through Careleſneſs or Folly make ſuch groſs Blunders, are unpardonable. Artiſts! be then adviſed in Things ye do not rightly underſtand, that ye may be ſenſible of every Thing Art can effect.

Is there any thing which we cannot imitate with Pencil and Colours; whether Heat, Cold, Day or Night, Earth, Air, Water, Fire, Wind, Thunder, frightful Apparitions, ſweet Sounds of Voice or Inſtruments, Sorrow, Joy, Bitterneſs, Sourneſs, *&c.* Even, inviſible Things, as the Sound of an Horn or Trumpet? *&c.*

But, let us now ſee how theſe Things can be exhibited: Are there not abundance of Motions, Poſtures and Paſſions, which herein afford us Help, and which Nature herſelf and daily Inſtances ſhew us, if we will but take notice of them? What then can be wanting to make our Meaning plain and clear to every Body? Does not an unexpected Sound cauſe a ſudden Emotion? A Thunder-clap, Conſternation? A frightful Spectre, Terror and Trembling? A Burn, Rage, and a Contraction of the Members? Sourneſs, pinching the Mouth and cloſing the Eyes? Bitterneſs, a loathing Contraction of the Features? Sweetneſs, a placid Countenance?

As for the Repreſentation of *hot Countries*, we know, that both Men and Beaſts ſeek there Shades and Caves for Shelter and Repoſe; alſo, that 'tis uſual to wear Umbrellos, and go either naked or dreſt in thin Silks: In *cold Countries* we find the contrary; for there, People repoſe and recreate in the Sun, or where he gives the moſt Warmth; they ſit in an Hut or Houſe by Wood-fires; and if the Country be near the North-pole, they are cloathed in Wool and the Skins of Bears, and other wild Animals. Thus we ſee, one Sort of People ſeeks Warmth; the other, Coolneſs. Here, the Sun ſhines hot; there, the Snow abounds. The hot *Indian* appears almoſt naked; and the *Laplander* and *Ruſſian* hug in party-coloured Furs. But as theſe Effects are owing to the Sun only, whoſe Influence on theſe Countries is in Proportion to his Nearneſs to or Diſtance from them; ſo we know, that the Heat or Coldneſs of each

each Climate is thereby cauſed, and the Sun feels hotter in one Place than another.

Since we are treating of the Sun, we ſhall alſo ſhew how the Poetic Expreſſions, deſcribing him, are to be underſtood.

Poëſy and Painting, being Siſters, agree intirely; and tho' Fables and Fictions be not thought neceſſary for a Painter, yet they are delighting and uſeful, and we cannot be good Painters without ſome Aid from Poëſy. We may make uſe of Poetic Thoughts, as far as the Hiſtory, whether ſacred or profane, will admit, and as the Nature of a Thing can be thereby expreſſed. How can the Morning, Noon, Evening and Night be more elegantly repreſented, than *Homer* does it in ſome Paſſages of his Works; among others, at the End of his *Odyſſee*, where he ſays, ——— *All Objects appear in the Morning, at the Dawn of Aurora, dark; and afterwards the imperceptible growing Light diſtinguiſhes and gives them their natural Colours.* —— Thus he, as to the Beginning of Day; and elſewhere of the Morning and Evening he has it, —— *As when* Phœbus *fatigued, hides in* Thetis's *Lap*, &c. He ſays further, ——*Aurora, the Day-break, and Fore-runner of* Phœbus, *roſe in the Eaſt in her Turn, ſitting in a Purple Chariot, and gilded the Tops of the Mountains*, &c. And *Virgil* in one Paſſage ſays, —— Aurora, *riſen out of* Tithon's *Saffron-bed*, &c. And in another, —— *The Sea was now got roſy with Morning-rays: The Orange Day-break appeared, in the high Heaven, upon the Roſe-colour Chariot*, &c. Again, *As ſoon as the Day-break, riding up Heaven, began to be roſy*, &c. All which Expreſſions give us to underſtand, that *Aurora*'s Light begins with Redneſs, and grows gradually Yellow and ſtronger as ſhe gives way to *Phœbus*.

We need not ſay more of the Names which the Poets aſſign this great heavenly Luminary; Nature ſhews us the ſame daily in almoſt all thoſe Qualities; and he who does not conſider Nature will reap little Advantage from my Obſervations.

CHAP. XIV. *Of the Nature of the Sun, with reſpect to different Countries.*

FORMERLY at leiſure Hours, I diverted myſelf with reading the Deſcriptions of ſeveral Eaſtern and Northern Countries, written by *Linſchot*, *Olaus Magnus*, Archbiſhop of *Upſal*, and others; and, on one Side, I ſaw the *Cape of good Hope*, where the Sun's great Heat is temper'd by the Sea-breezes, as 'tis thro' all *India*, *Java*, *China* and other Regions. Of *China*, Writers ſay that it enjoys the ſweeteſt Air, and the Inhabitants arrive at great Ages, and no contagious Diſtemper is heard of amongſt them. I read alſo of many coſtly and ſtrange Rarities, and of the *Cocoa-tree* yielding a refreſhing Liquor; and what elſe was worth obſerving. On the other Side of the World I viewed *Greenland*, which I found to be exceſſive cold, and full of high Mountains covered with eternal Snow; the Seas abounding with Whales, and the Air piercing and rigorous on the comfortable Sun's Departure; and, like the Country, the People rough and ſavage, as we ſee in the *Goths*, *Fin* and *Laplanders*, and other bordering Nations, where cold Air and Nature have great Influence on the People.

Digeſting theſe Things, I had a fancy to make two Sketches of them: In one, I repreſented, according to the Writers, *Palm* and *Cocoa-trees*, little Water but many Hills; and for the Embelliſhment, ſome naked *Blacks*; the Light, a Sun-ſhine: In the other, I could exhibit little elſe than Fir-trees, Wooden Huts and Drifts of Ice; the People I had cloathed in Beaſts Skins, and ſome hunting wild Bears, others buſy in dragging a Whale on the Ice, which they had killed with Harping-irons; in fine, any Circumſtance of their Manner of Living.

Theſe Scratches were lying on my Table, for further Improvements as they occurred in my Thoughts; when a Gentleman, on making me a Viſit, caſt his Eyes on them, and, tho' but ſlightly ſcratcht, bought them of me; and, at the ſame Time, beſpoke another Piece, the Subject whereof I ſhould have from his Son, then newly arrived from *India*.

Accordingly the Son deſcribed to me, a certain Place in *India* (where he had lived) generally inhabited by *Blacks*, except the Governour, himſelf,

himſelf, and ſome others: He inſtructed me in ſeveral Particulars, as well Manners as Dreſs and other Things, proper to the Country: All which, I ſet down, and then made a rough Sketch of it with a Pen, in his Preſence; in which, he ſaid, I had rightly taken his Meaning. This being done, I fell to colouring it, in hopes thereby to get his future Favour; which I did. The young Gentleman's Affairs, in the mean Time, calling him out of Town for three Weeks, his Father, on his Return, had a Meeting of ſome Friends, and on that Occaſion ſent for the Picture (which was finiſhed) and, at the ſame Time, deſired my Company. The Piece was inſtantly hung up; and, after the Gentleman had a little viewed it, he took me by the Hand, and whiſpered theſe Words, —— *'Tis very well done; but I forgot to tell you one Thing of great Moment; yet you can alter it in half an Hour's Time.* To be ſhort; *I had taken the Sun too low,* and alſo made him fall into the Piece *ſideways*; which occaſioned *long Ground-ſhades*; whereas, I ſhould have made him *vertical* (or over Head) as he moſt Times appears in that Country. I was confounded, and owned my Fault; for his Criticiſm was juſt, ſince the *great Heat muſt be expreſt by the Sun's vertical Poſition.* Here I ſaw, that, after all my Pains, I had failed in the *main Point*, for the Reaſon aforeſaid. The Gentleman's Judgment was as right in one Point as wrong in the other; for he muſt needs be acquainted with the Nature of the Climate; but his ſaying, how eaſily the Fault might be rectified, reminded me of the Caſe of *Apelles*, and I thought, —— *Ne Sutor ultra Crepidas*; becauſe he thereby diſcovered his Ignorance; for rubbing out the Ground-ſhades would not in the leaſt have better'd it; and to enlighten the Figures from on high, would be more Work than to begin a new Picture. Nevertheleſs, he taught me to make my Advantage of it in Time to come.

CHAP. XV. *Of the Sun's Light upon Objects at Riſing and Setting.*

IT is unaccountable in many Artiſts, who handle an Art, whoſe Theory is built on *Mathematics*; its Practice, on *Experience*; and the Execution, on *Nature*; that they take ſo little Notice of the three Points wherein lies their Honour; eſpecially in the lighting of Objects in a Sun-ſet; for the Sun, *how low ſoever, cannot ſhine on any*

any Object under the Parallels; namely, *not in the leaſt from underneath*, were the Object, if I may ſay ſo, as high as the Clouds; and yet we ſee many Paintings, wherein the Objects are, by a Sun-ſet, *more lighted from underneath than above:* Which is contrary to Nature; as we may daily experience, in walking againſt the Sun, how troubleſome it is to ſhade the Eyes. We turn our Heads ſideways, or hold an Handkerchief before our Eyes; even, the Hat is no Defence; and yet the Sun never *takes it underneath.*

This may be plainly evidenced by *Perſpective*; to wit, that, as the Horizon limits our Sight, and the Sun cannot, with reſpect to the Eye, deſcend lower; therefore he *cannot ſend his Rays upwards, but along the Ground, or parallel.*

Theſe Rays then, in their Paſſage, unleſs you pull your Hat over your Eyes, muſt needs ſhine into them: I even dare to ſay, that, were the Brim of your Hat ten Acres broad, and parallel with the Horizon, it would not caſt a Shade of a Pin's Breadth over your Eyes, nor the Sun ſo much as take the under Parts of the Brim, tho' we were ſtanding on an Eminence.

But, to be the better underſtood, let us conſider *Plate* XLII. where, on the Fore-ground, I place a Figure with a Board on its Head (like the *Americans)* level with the Eye-brows. Next, we ſee an high Building, with a projecting Cornice running towards the Point of Sight; and, on the other Side, an high Column with a Figure on it, having ſuch a Board on its Head as the other. Now you may perceive, that the Sun does *not ſtrike underneath* againſt it, but ſends his Rays *parallel*, I mean, *when he is ſetting.* Draw then a Ray from the Sun parallel with the Board of the Fore-figure, and ſee how much Shade its Eyes will have. Fetch another Ray from the Front or Cornice to the Sun's Center, to find how much Shade the Projecture will throw on the Frize; do the ſame by the Figure on the Column: Then you will perceive, that the Joints of the Stones in the Building will be parallel with the Sun's Rays, and that the Off-corner of it, tho' lower than the Near-one, will yet be alike with the Near-one, and the Frize parallel with the Ground.

If it be objected, that, when we lie out at Window, the Sun is lower than the Window-board we lean on, and does not ſhine on it: I anſwer, that *we only imagine ſo*; for if we rightly obſerve, we ſhall perceive a ſmall Ground-ſhade of the Croſs-piece of the Window, tho' ever ſo faint; wherefore we are enabled to conclude, that as long as the Sun ſhines, nay, if but a Finger's Breadth above the Horizon, *the Ground*

Ground muſt receive ſome Light; and, of conſequence, as long as the Ground is *ſomewhat lighted*, it is impoſſible for the Sun to ſhine on any thing *from underneath*. Suppoſe, for Inſtance, a Column, ſix Feet high, lighted by a Sun-ſet; if this Column throw any viſible Shade on the Ground, the Ground muſt have ſome Light; and, if ſo, how is it poſſible, that the Sun ſhould ſhine *from above and from underneath at the ſame Time?* And if it be granted, that the Sun does not light the Column on Top, it's Ground-ſhade muſt needs be *infinite*; in which Caſe, the Capital ought juſt to be lighted from underneath, and the *Ground*, of Neceſſity, to be *without Light*. This is an undeniable Truth, though the Point be little handled by Writers; even, ſeldom heeded by Maſters: 'Tis alſo no Wonder to ſee ſome fail in it; the moſt probable Reaſon for which (as I think) is their *Ignorance in Perſpective*.

CHAP. XVI. *Of the Application of Sun-ſhine and other Lights.*

IT is an old and rooted Evil, and thereby almoſt become a Law, rather to gratify our Fancies and Paſſions, than conſult Reaſon: Moſt Painters verify this in their Choices and Uſes. *To repreſent Sun-ſhine, ſay they, is pleaſant, and delights the Eye; therefore we muſt always introduce it.* But this cannot be; ſince the Varieties of the Seaſons, and a Change in all Things viſible demonſtrate the contrary. This Light is indeed very agreeable in a Landskip, but very *diſſerviceable within-doors*; for, how ridiculous, in a great Entertainment, would Sun-ſhine appear on the Table? And how could the Gueſts ſee one another? Or, how could the Glitter of the Plate be expreſſed, without obſcuring every thing elſe?

What a fine Piece would that be, where the white Table-cloth muſt be mixed with black? And how agreeable would it look to ſee the Ground-ſhades of the Window-frames and Squares expreſſed on the Table and Floor. Sun-ſhine is not always proper; and yet ſome will not give themſelves time to think whether the Subject require it or not; as, in *Chriſt's Crucifixion* it is improper, becauſe the Scriptures mention the Sun to be hidden.

The better to explain my Meaning, I ſhall exhibit three different Lights in as many Ordonnances relating to the Perſon of our Saviour.

Of

Of CHRIST's *Crucifixion.*

Here, on Mount *Golgotha*, is the Place of Suffering. The Sun, tho' at Noon, is *obſcured*, by a dark Cloud. Behold how the Place is lighted, from the right Side, where are the Croſs and People, receiving a *ſtrong and a broad Light from the Clouds*; all this appears on the ſecond Ground. The Figures on the Fore-ground, ſhadowed by a Cloud, are *not ſo broadly lighted*, but unite gradually in Force with the others, 'till they come to be *alike broad-lighted*. About the third Ground the Sky is *darker*, and full of heavy Clouds, which, as they riſe, ſeem to draw a little croſs towards the Sun, which is on the right Side.

Now, we muſt follow Truth as much as poſſible, and not our Fancies or Choices. Here, every thing ought to be ſtill and inactive; *Chriſt is dead:* Does not this furniſh ſufficient Reaſon for *Mourning?* Wherefore I choſe the aforeſaid Light, as *beſt expreſſing Sorrow*. And yet 'tis not proper on all Occaſions, as may appear in the two following Ordonnances; one of which is *ſtrong and broadly lighted*, and the other with *Sun-ſhine, ſharp and long-ſhaded.*

Truly, a Piece with theſe Conſiderations, and exhibiting the *Nature of Things and Times*, muſt needs pleaſe the Curious: Even, the very hearing ſuch Reaſons and Obſervations can make a Lover *knowing*; eſpecially, if he be inſtructed by a good Maſter in right Principles, and is ſomewhat converſant in Drawing. Such an one may even *convince Painters*, if he have a particular Genius, quick Apprehenſion and a good Memory; improve his Time, read good Books and ſhun ſuch Company as prattle much, and do little.

To converſe with the Skilful and Judicious is very commendable, but the contrary, injurious. Reaſon ſhould always take place, and a diſcerning Judgment not be rejected. *Rather do ſomething leſs, and weigh it throughly. Auguſtus*'s Saying is, on this Occaſion, not amiſs, *Feſtina lente*; *Haſte with Eaſe*. Good Things will endure, but thoſe which are ſo ſeemingly, muſt decay. But my Zeal has carried me too far, and therefore I ſhall return to my Purpoſe in the Ordonnance.

Of CHRIST's *Burial.*

The Rock on the left Side of the Piece, which opens a little forward, and has a dark and deep Entrance, is the Place of *Chriſt*'s Burial.

rial. The Funeral Rites are performed within, and one or two Lamps are ſeen ſomewhat to light the Hollow. The Body is carried in by 3 or 4 Men. The Time is about the Evening, and the Sun does not ſhine. Behold the People, againſt the Rock, *almoſt without Ground-ſhades*, as being lighted from *on high*, and a little forward; becauſe of another Piece of a Rock riſing up there by the Side, alike with the former. Obſerve the three Figures, on the ſecond Ground, ſtanding between the two Rocks; thoſe, wanting the Fore-light, muſt needs receive it *from behind*. Somewhat further, on the third Ground (which is the common Road) ſome People are coming cloſe by the Trees ſtanding on the right Side of the Piece, who, on the other Side beyond the large Rock receive their Light from the *left Side*; a plain Proof, that, were they more diſtant in the Field, they would be *lighted from all Sides*.

My principal Remark on the Piece is this. This Burying-place belongs to *Joſeph* of *Arimathea*, and lies near the City of *Jeruſalem*, as the Text ſhews. He is there with his People, who carry in the Corps. Now, my Intention is, to light this foremoſt Group as *ſtrongly* as poſſible, and yet *without Sun-ſhine*: The Light comes *almoſt fronting*, by reaſon of the Side-rocks, which obſtruct a Side-light; ſo that they can ſcarce have any Shade other than from *behind* through the Rock or Burying-place, a little from ſome Cypreſſes ſtanding on one Side of it. Between the two Rocks, I ſhew, that the People, coming forward, muſt needs be lighted from *behind*, ſince they are ſtill half in the open Air; and that thoſe ſomewhat further off, in the Road, againſt the Side-trees, ought to be lighted *forwards, backwards, and from the left Side*, where the Rock is very low; conſequently have but little Shade on the right Side of the Trees, againſt which, their Ground-ſhades fall. The other Group and the Stone-heaps in the Field, on a lower Ground, I ſhew to be lighted from *all Sides*, and to have no other Shade than from below, and the deepeſt Hollows; becauſe the Sky is ſettled, and without Clouds. Now, it's certain, that few will reliſh ſo nice an Obſervation; ſince they follow their own Fancies without further Inquiry: Yet if any of the Circumſtances were omitted, the Matter would alſo be leſs apparent.

The chief Regards had here are *to the Light*; *the Time or Hour*; *the Situation of the Burying-place*; and *the Quality of the Man who performed the Funeral Rites*, not only as to his Perſon and Authority, but alſo with reſpect to his *Dreſs*; together with the *Manner of the Solemnity*, according to Scripture: All which appear plainly. As for the

Stone-heaps in the Offskip, they are Burying-places raiſed up and down about *Jeruſalem* (of which the aforeſaid is one) we ſee them ſmall and mean, large and ſtately, according to the Conditions of thoſe who cauſed them to be made; as the Scripture teſtifies.

Let us now obſerve the third Ordonnance.

Of CHRIST's *Reſurrection.*

I again repreſent here a Rock; before the Entrance whereof is ſitting the young Man or Angel, on the Stone of the Sepulchre, in ſhining Rayment, ſpeaking to the three Women, and pointing upwards. *Chriſt* ariſing is ſurrounded with Rays like thoſe of the Sun; whereby, two of the Women (one beholding him with her Hand over her Eyes) are ſo *ſtrongly and ſharply lighted*, that their Shades, by reaſon of the Nearneſs of the Dazzle, fall very diſtinct on the Ground *forwards*, and on every thing elſe thereabouts. One of theſe Women, as neareſt the young Man, thereby receives *ſtrong Reflexions*; when the third (who is ſtepping towards the Sepulchre) is without the Reach of either Light, and tho' receiving, in a manner, ſome Light from the Air, yet *melts in the broad Shades*. Somewhat further, on the ſecond Ground, the Trees alſo, along the Way, give *broad Shades*. In the Offskip is ſeen *Jeruſalem* in a riſing Miſt; becauſe 'tis *Day-break*; the Heavens abounding with *thin Clouds* moſtly in the Sun's Quarter, which on the right Side of the Piece appears a little on the Horizon, ſomewhat yellowiſh and purple.

Now, if a Lover or Maſter will, with due Reflexion, join his Thoughts with mine, and not fear any Trouble in the Performance, I queſtion not but he will, by ſuch a Repreſentation, ſatisfy Co-artiſts, and merit the Name of a great Maſter.

CHAP. XVII. *Of the Properties of the Sun and other Lights in their eſſential Repreſentations; and of the chief Times of the Day.*

WE need not ſay further, that Lights differ in their Kinds, as having, in the preceeding Chapters, ſufficiently ſhewed their Natures, Effects and Qualities; yet, to finiſh this Head, we ſhall here ſubjoin ſome Particulars which could not before have Place.

As

As for the *Sun*, my Opinion is, that he *cannot be repreſented in any Picture*; Firſt, becauſe the Eye is too weak to behold him; and therefore his Force cannot be expreſſed otherwiſe than by making all Objects dark and black. Secondly, becauſe when he ſhines directly in our Faces, we cannot perceive the right Shape or colour of Things, unleſs we ſhade the Eyes, as Nature teaches.

For the ſame Reaſon, I think, we may not repreſent a burning Candle, Torch or other Matter giving a great Light, unleſs we alſo exhibit the Objects as this Light makes them appear to us, and not as by their Colour, Stir and Union they really are; for the further from the Candle, the more faint they become. 'Tis therefore Folly to maintain, that the natural Force of Candle-light, eſpecially if the Flame be ſeen, can be imitated, ſince it is paſt our Skill to give the other Work its due Appearance; for when the Light of the Candle ſhines in our Faces, the moſt deep and dark Colours, even Black itſelf, appear neither darker nor blacker than they would in a dark Day. But we ſhall afterwards treat more largely of theſe Lights; and therefore now proceed to ſay

That thoſe who love to paint *Sun-ſhine* may obſerve, that 'tis proper for *Sacrifices, Combats, Bacchanals, Dancings, Sports of Herdſmen and ſundry other jovial Occurrences and Hiſtories, which require great Buſtle*; but very improper and obſtructing in *Councils, Pleadings, Entertainments, Academies, Wedding-ceremonies and other ſuch Circumſtances.* But *Cloud-light* gives an uncommon Decorum and Naturalneſs in *ſolemn Affairs*; ſuch as, *Aſſemblies of Magiſtrates, Pleadings and other Buſineſs of Authority and Conſequence.*

The third of the Lights, of which we have ſpoken (*the Torch or Candle*) is proper for *mournful Occaſions, for dying Perſons, Burials and ſuch like*; eſpecially in the *open Air.*

The *Sun* appears agreeable and delightful in the *open Field*, when, thro' thick Buſhes and Trees, his Rays here and there light the Grounds, and the People are ſeen repoſing or diverting in the Shade: But he acts againſt Nature, who exhibits tender and beautiful Virgins basking in a ſun-ſhiny Field, ſtaring at the Sun, and talking and beholding each other with as little Concern as if it were but a Candle or Star-light; ſince he himſelf would leave their Company, and retire to Shade.

To prevent any Miſtakes of which Kind, let us deſcribe the chief Times of the Day.

Day-break.

This firſt-born Time of the Day favours the Enterprizes of great Generals in *beſieging or ſtorming a Town*; no Time more proper for it, by the the Example of *Joſhua* in taking of *Jericho*. This Rule, tho' not without Exception, has been obſerved by all Nations; of which I could give many Inſtances. The Battle of *Pompey* againſt *Cæſar* began at that Time. 'Tis alſo the proper Time for *Hunting*; as in the Repreſentation of a *Diana, Cephalus, Adonis* or any ſuch Subject. Judicious Maſters always chuſe the Hour of the Day which beſt agrees with their Story. This Time is of ſingular Advantage for the *half Tints it gives*; exhibiting all Things in their natural Colours; whence ariſe an uncommon Agreeableneſs and Decorum.

The Morning.

This Time principally *rejoices Nature*; even inanimate Things are ſenſible of it. The glittering Light takes the *Tops of high Mountains*, and cauſes, both in *Buildings and Landskip, great Shades*, appearing very delightful. This Light, at breaking out, gives uncommon Sweetneſs when the *Objects ſhine in the Water*; as alſo a certain *Freſhneſs mixed with Vapours*, which *bind the Parts of Things* ſo well together, as intirely to pleaſe the Eye of the Knowing.

At this Time the *Heathens* offered their Sacrifices: And we read, in the Books of *Moſes*, that the *Children of Iſrael* had not only their *Morning-oblations*, but alſo worſhipped the golden Calf at *that Time*. The *Jews* retain thoſe Cuſtoms to this Day; as alſo did the ancient *Chriſtians*, who often baptized in the *Morning*; as was likewiſe *Chriſt* in *Jordan*. The *Perſians* moreover honoured the *Morning* by their *Offerings*. Wherefore we ought to have due Regard to the *Time of the Day* on all ſuch Occaſions; and take eſpecial Care, that the *Light fall on the principal Object and Place*, according to *Pouſſin*'s Conduct in a Picture of *Chriſt reſtoring the Blind to Sight*; wherein the greateſt and ſtrongeſt Light is intitely ſpread over our Saviour.

The Light between Morning and Noon.

This Light is not very fit for Objects, if it be not broken by ſome Accident of *Rain, Storm or Tempeſt*. Such a Time may be proper for

for mournful *Occaſions*; ſuch as, the laſt Judgment and our Saviour's Suffering, when (as ſaid in the laſt Chapter) the Sun was darkened; which looks frightful, and cauſes an expreſſible Amazement: Wherefore fine and pleaſant Weather would, on ſuch Occaſions, look ridiculous.

Noon.

At this Time the Sun, darting his glittering Rays, ſhines in full Splendor; wherefore I deſire thoſe, who uſe this Seaſon, to think, that Nature effects, by the Force of this Light, what *cannot be repreſented*; ſince we often fail in our utmoſt Attempts for that Purpoſe: Whereby it happens, that in endeavouring to make Things come forward, we often uſe ſuch a Force of Light, on the Fore-ground, as far exceeds that of the Sun; as in the Caſe of Draperies of a fiery Colour, or the like. Certainly an unaccountable Way of proceeding.

Nevertheleſs, the Sun's Light may be *hidden behind Mountains, Buildings*, &c.

This Hour gives *Reſt to human Labour*. The Scriptures tell us, that *Chriſt*, tired with his Journey, ſat to reſt on the Well; which gave the Woman of *Samaria* occaſion to hear his wonderful Predictiion; His Diſciples, alſo wearied, ſad down near him. He who endeavours truly to repreſent the Natures of Things, muſt eſpecially obſerve the *Times and Hours proper to them*.

The Afternoon.

As this Seaſon is moſt liable to Diverſity of Weather, by means of driving Clouds, which occaſion many Over-caſts, 'tis very proper in the Repreſentation of *Bacchanals and licentious Actions*. But theſe are not always fixed to that Time.

The Evening.

Labour ceaſing at this Time, it gives Liberty for all Sorts of Paſtime; as *Dancing*, *Walking*, &c. If you would repreſent the *marching home of an Army*, or *Herdſmen driving their Cattle out of the Field*, this Time is the moſt proper for them. This Light *frequently changes its Colour* by the Interpoſition of riſing Vapours, which it draws; but does notwithſtanding moſt times *enlarge the Superficies of Objects*.

When

When the Shades do not receive the Reflexions of other Objects, they ought to *partake of the Light.* This Seaſon is quite different from the Morning; yet not leſs agreeable, by its ſmall glittering Lights, if we keep the general Light *ſomewhat dusky, which creates great Maſſes or Parts*; eſpecially when the Colours are ſomewhat diſperſed by a judicious Maſter.

At Noon the Sun's Light muſt proceed from on high, giving ſhort Ground-ſhades; but in an Evening his Light muſt be *low*, and cauſing *long Ground-ſhades.*

The Morning is like the Evening; and with this *the Moon-light agrees.*

CHAP. XVIII. *Of the Moon, and her Repreſentation.*

I QUESTION not but many of my Poſitions and Obſervations in this Point will be cenſured as Heterodox, for being contrary to both ancient and modern Practice: Nevertheleſs, I ſhall not fear to enforce them, that diſcreet Artiſts may enquire, whether they are founded on Reaſons, or not; eſpecially ſeeing they are not new Inventions, but Corrections of old Miſtakes; as I think I ſhall prove.

I ſuppoſe then, that 'tis a groſs Error to repreſent the Moon *leſs than the Life*; becauſe, how diſtant ſoever ſhe be, we nevertheleſs ſee her like the Sun *always retain her natural Bigneſs:* And if this be granted, the contrary muſt be unnatural, and therefore forbidden to a Painter, who is the *Imitator of true Nature.*

Had I a mind to paint a *Moon-ſhine*, I would, without Injury to Nature, manage it, as I have before ſaid, I would repreſent the Sun; that is, to exhibit her *Shine*, but *not her Body* (for the Light is of greater Moment in a Picture than the Bodies of either the Sun, Moon or a Candle) lighting my Objects thereby either from behind, ſideways or forwards (and as well in Figures as Landskip) *ſomewhat darker than the Day-light*, that it may appear a *true Moon-light*, and not a Sun-ſhine (which it very much affects by its ſudden Lights and ſharp Ground-ſhades) making the Blue Sky here and there, with ſome glittering Stars. And, to make it ſtill look more natural, we may, if the Subject permit, introduce up and down Torches or other Lights, burning Piles of Wood, Offerings or other Fires, as Occaſion requires, and thereby *make the Lights the ſtronger, and the Colouring ruſſet and more yellow*; yet the *Shades not to be*

be ſo ſharp as thoſe of the Moon. This would, in my Opinion, have a fine Effect, eſpecially if the ſaid accidental Lights were moſtly ordered in *dark Places.* But we ought principally to obſerve, that in the whole there muſt be ſeen *more Darkneſs than Light*, and that no Colours appear ſo beautiful as thoſe of the Sky, in reference to the Moon, unleſs they be red, yellow, and ſuch others as are peculiar to burning Lights (as we have ſhewed in the firſt Chapter of the fourth Book) for *Light red and yellow become dark:* The Moon's Brightneſs, contrarily, makes *dark Blue and Sea-green appear lighter*; but Black keeps it's Poſt; wherefore little light Red, and as little dark Blue ought to be ſeen in the Picture.

By ſuch a Diſpoſition, we gain two Advantages; 1. A natural Light. 2. An uncommon Variety in the Colours.

If any one find any Difficulty herein, he may pleaſe to know, that he is no more obliged to exhibit the Moon than the Sun in his Piece; becauſe the former takes it's Courſe round the Heavens as well as the latter, and may therefore be placed as the Elegance of the Figures and By-works require, ſince both illuminate the Earth and it's Objects forwards, backwards and ſidewiſe.

As to Quality, in three Particulars the Moon is ſo like the Sun, that there is no Difference between them: As, 1. She always throws her Rays parallel as well as he. 2. All that is lighted by her is broad and ſharp. 3. The Shades on the Ground are plain, and conform with the Objects: But the Reflexions are not ſo ſtrong as in Sun-ſhine; becauſe the Moon-light is weaker than the Sun's, by reaſon of the oppoſite Natures of thoſe two Luminaries, the one being warm, and the other cold; And as the Moon receives her Light from the Sun, ſhe can therefore not have ſo much Power to impart it to the Earth; nor the Objects, lighted by her, appear ſo diſtinct to the Eye. Again, as the Sun often alters his Colour by means of the Vapours which he exhales; ſo we find the ſame in the Moon, who, by the ſame Means becomes alſo more pale or yellow in Proportion to the Vapours about her, or the Air's Rarity or Denſity.

Can it be doubted, whether ſuch a Piece of Moon-light, without the Appearance of her Body, be ſuch, when the Darkneſs, Broadneſs, and Sharpneſs of the Ground-ſhades, and the Paleneſs of the Colour are well obſerved, all which conjunctively expreſs *Evening or Night.* If it be a Queſtion, whether this were the former Practice? I ſay, I have no Buſineſs to enquire into *that*; ſince we ought not to accommodate the Art to Fancy, but our Senſes to the Art. 'Tis to as little Purpoſe

Purpoſe to conſider, *what is done*; but rather, *what may or ought to be done*, according to the Dictates of right Reaſon. In ſhort, 'tis impoſſible, when the three aforeſaid Qualities are well obſerved in a Piece, it ſhould fail of repreſenting a very natural Moon-light.

As my Poſition runs counter to old Cuſtom, and therefore not ſo eaſy to Apprehenſion, I have endeavoured to explain myſelf by the three Examples in *Plate* XLIII.

In the firſt, I ſhew the Moon in her natural Bigneſs, *yet without the Piece*; becauſe ſhe would otherwiſe come too near the Horizon, and cauſe too long and diſagreeable Ground-ſhades.

In the ſecond, ſhe is exhibited after the old Way. And,

In the third, I ſhew only a Starry Sky, with the ſtrong Lights of a Moon, who, as in the firſt Example, is without the Picture.

If any one think, that the Moon's Body gives a ſtrong Glitter, Elegance and Life to a Piece; I ſay, the *ſparkling Light of the Stars does the ſame*; eſpecially if we make them, as large as they appear to us; but not in a Perſpective-way, as being between Heaven and Earth, like the Moon. However, we need not repreſent them all, but the chief only; ſuch as, *the Chariot, the Triangle, the Serpent, the North and Evening Star*, and ſuch as make a known Figure; all which, as having no figural Being, but only the Shine of a very ſmall Light, may be eaſily expreſſed by ſmall Points.

We may alſo make the Moon, though without the Piece, appear in the Water, and cauſe an agreeable Reflexion in the waving Surges; and, by chuſing ſuch a *Side-light*, we have the Advantage of repreſenting *all things moſt beautiful*, neither more nor leſs than in Sun-ſhine or common Light.

I muſt ſubjoin another important Conſideration; which is, that as the Moon's Light is ſometimes obſtructed by *high Objects*, ſuch as Rocks, Palaces, Trees, Hills, *&c.* ſo ſome Parts muſt needs be dark; in which, the Reflexions of ſo weak a Light have no Power to enlighten or fetch out the Objects or Bodies in them, though ever ſo near. For this Reaſon, a Painter ought to *avoid ſuch Accidents*, and not to introduce them unleſs through Neceſſity, to *create an Harmony or Force*; and to place them *moſtly forward, or in the Offskip, againſt the Sky*; for ſetting them *between both*, cannot but make a *diſagreeable Spot*, unleſs it be broke by ſome *Water*, wherein the Reflexion of ſome *Stars*, or other Lights of the Air appear; and, into ſuch a Choice of Landskip or Vifto, you may introduce, white Marble-images, Buildings, light By-works, and light-coloured Stuffs, which all together look agree-

agreeable: And as the Night-vapours are more denſe than thoſe of the Day, ſo the diſtant Objects become *more ſuddenly dark and undiſtinguiſhable.* Forget not, that in windy Weather, the Moon as well as the *North-Star*, is encompaſſed with a *yellow Ring.*

If any Perſon be not yet fully ſatisfied, let him pleaſe to weigh the following palpable Reaſons: *The Sun, Moon and Stars cannot diminiſh*; becauſe we can neither approach nearer nor go further from them; but all ſublunary Objects can, by our Receſs or Approach leſſen or magnify: And, to prove this, take a Glaſs of the Size you intend your Picture; place it before a Window, and draw on it the Proſpect, with the Moon, as it then appears to the Eye; which done, you will ſee how large ſhe ought to be painted. Now, if you approach with this Glaſs ſome thouſand Steps nigher towards the Sun or Moon, they will *not appear bigger on or through the Glaſs, but have the ſame Magnitude:* Whence ariſes the Falſity of thoſe Repreſentations, which *diminiſh the Sun, Moon or other Meteors* as well as the Figures.

I conclude then, that the Pictures, exhibiting Nature contrary to what ſhe ought to be, are liable to Cenſure, and that we ought to ſeek Truth by Ratiocination, and then, waving old Cuſtoms and Prejudice, to believe our own Eyes.

I ſhall further illuſtrate this Matter, in the Chapters ſhewing, *What is meant by a Table*; and *of the Uſes of magnifying and diminiſhing Glaſſes*; *and of the Difference between large and ſmall, warm and weak painting*; to which we refer the curious Artiſt.

CHAP. XIX. *Of the Effects of Artificial Lights, as of a Torch, Lamp, Candle, or Fire.*

HAVING, in the moſt plain and conciſe Manner, treated of the Effects of the Sun, Moon and Star-lights, we ſhall, on the ſame footing, ſpeak alſo of the *Auxiliary Lights*, which Neceſſity, for the Eaſe of Mankind, has contrived, and Art brought to Perfection.

I think it not amiſs to ſhew here, in the firſt Place, the Force and Property of theſe particular Lights, in ſuch manner as I conceive them.

That of a *Flambeau, or Torch,* is, at Night, the moſt powerful and beautiful; having two Qualities, to wit, of *affrighting and rejoicing.* It's Light is very proper for *Bacchanals, Entertainments, Plays and other joyful Meetings*; and, on the contrary, *frightful in Sorceries, Apparitions of Ghoſts,* and ſuch like nocturnal and unexpected Accidents.

The *Lamp* is melancholy, faint and gloomy, and therefore proper for *Burials, Priſons, near ſick and dying Perſons,* and on other mournful Occaſions. This Light is moſt agreeable *within-doors,* and in *Caves, Grottos, or frightful and unfrequented Places of ſmall Extent.*

The *Nature* of this Light, and it's *Effect* on Colours, are the ſame as thoſe of the Sun, with reſpect to it's *falſifying the Colours*; but the Light and Reflexion are not ſo ſtrong; for which Reaſon, the Artiſt is often at a ſtand in the Uſes of them, ariſing moſtly from his ſlighting this Light as a Matter not worth his Obſervation.

In reference to *Shades,* they are not much unlike thoſe of the Sun, as well in *Broadneſs as Sharpneſs*; yet with this Difference, that the Sun-light falls more uniform on Objects, as he is more diſtant from them; and becauſe in the Evening, but eſpecially at Night, the Vapours are darker and more denſe than thoſe of the Day: Whence it follows, that all Objects, deprived of the Lamp-light, diſappear; and, by reaſon of it's Nearneſs, can be lighted *but in part.*

To confirm this, we ſhall exhibit a Mathematical Inſtance in *Plate* XLIV.

Fix a Point A for the Center of the Light, from which all the Rays flow. Draw, under it, a Candleſtick of a certain Height, as 4 Feet above the Ground. Then ſketch 3 or 4 Columns going off further and further from the ſaid Point of Light: Let theſe be 8 Feet high. Next, ſet one Foot of the Compaſſes on the ſaid Point, and extending the other, ſo as to touch the Extremity of the firſt Pillar, ſweep a Segment of a Circle on the Shaft; do the ſame with the other Pillars. Now, you will perceive that the firſt Pillar is *leaſt touched,* but receives the *ſtrongeſt Light,* and that, above and beneath the Touch, the Light falls weaker and weaker: Moreover, that the furtheſt Column is *moſt touched,* by means of the greater Sweep of the Compaſſes, and therefore it will be *lighted almoſt all over,* but alſo *moſt weak.* Whence 'tis plain, that Objects lighted by ſuch Lights, are *never lighted intirely and uniform.* And were they touched and lighted alike, it would be ſo faint and dark, that we ſhould perceive nothing diſtinctly, either in Colour or Out-line, more than in a weak Moon-ſhine.

If

If any one want further Information how I apply this to Practice, I ſhall now freely impart it.

Firſt, I ſketch my Ordonnance on blue or dark Drawing-paper; then I make my Plan, to ſhew the Places of the Figures and other Objects; which I ſlightly ſcratch; next, I aſſign a *Point for my Light*, either high or low as Occaſion requires; on this Point I ſet one Foot of the Compaſſes, and with the other, touch Circle-wiſe (with an Extent equal to each Object's Diſtance from the ſaid Point) all the Objects wherever it happens: By this means I find *the Parts*, which, as neareſt the Light, ought to have the *ſtrongeſt Light*; and conſequently the *Diminution* of the Light and Colour ſhews itſelf *in Proportion as it goes off from the drawn Circles.*

As for the *Reflexions*, they are in the ſame Caſe with *all Lights*; the brighteſt, largeſt and ſtrongeſt give the ſtrongeſt; and the *purer* the Light, the more *yellow* appear the Colours both in *the Lights and Reflexions:* Contrarily, the *fouler and more vaporous* the Light, the *more Ruſſet* ſeem the Colours.

The Light of { A Candle is yellowiſh. / A Lamp is Ruſſet. / A Flambeau, or Torch, is more Red.

Artiſts, who delight in repreſenting ſuch Lights, ought to regard the three following uſeful Precepts.

1. To keep moſt Light together.

2. To take eſpecial Care in the melting and lighting of their Outlines.

3. To obſerve the Naturalneſs of the ſeveral Lights, whether Candle, Lamp or Torch.

It muſt alſo be noted, that the *Space* between the Eye and the Light, as likewiſe the firſt Object or Figure (if it come *before* the Light) ought to be the *darkeſt*; but if it be *behind* the Light, it becomes *weaker* and weaker both in Light and Shade, occaſioned by the Vapours, which, as before has been ſaid, appearing more denſe in the Evening, the Night-light more affects them and enlightens them.

Add to this, that the Main-light being temper'd with light Yellow, Ruſſet or Red, the Diminution and Breaking of thoſe Colours ought to be *found by Black*; I mean, by Black and the proper Colours wherewith the Objects are ſhaded, and more or leſs weak in Proportion to their Diſtance; for the foremoſt Darkneſs, and neareſt to the Light is more warm than the hinder and furthermoſt, which, in Proportion to its Diſtance, becomes more blue; yet, much *more in the o-*

pen Air than within-doors; becauſe the Vapours of the Air are more ſubtile than thoſe of confined Lights, which being made with Lamp-oil, Roſin, or the like, emit a foul Smoke.

But as the foremoſt Objects muſt, by means of a *confined Light within-doors*, needs be ſubject to much Shade, whereby they often maintain but a ſmall Light on their Extremities, it will be found, that ſuch *outward Lights* appear *more or leſs ſtrong* than the Objects lighted *ſtreight forwards*, according as the Stuff whereon it falls is either *rough or ſmooth*. As for the *Reflexions*, with the Light ſhining thro' thin Folds, I obſerve the ſame Management as I preſcribe for Sun-ſhine touching thoſe Parts: But, in breaking the Colours, let me ſubjoin, that the *foremoſt Darkneſs muſt be the greateſt*, and therefore leſs falſified by the Light than thoſe which are more diſtant; the Colours thereby keep cleaner, and are leſs fouled; and ſtill leſs in the open Air, than within-doors.

I am even not afraid to add an eaſy Method for finding the *Diminution of the Tints* on Objects, according to their Diſtances, not from the Point of Sight, but from the *Candle, Torch or Lamp*. Cut a Strip of Paper or Vellum, as long as from the Center of the Light to the furtheſt Corner of the Piece. Let it be a Finger and half broad at Bottom, and cut away to a Point at Top. Then paint the Point with ſuch Colour as you give your Light, yelloviſh or ruſſet, diminiſhing it gradually in Proportion to its going off from the Light. Next, with a Pin, fix the ſaid Point in the Center of the Light, ſo as to move it about, at pleaſure, to all the Objects near to or diſtant from the Light. Then divide this Strip into *degrading Feet*, ſmall at the pointed light End, and from thence gradually larger; by which means the Strip will ſhew, without Trouble, the right Tint to temper.

For the Objects going into the Picture towards the Point of Sight, you may make another Strip, the Reverſe of the former, to wit, Light at the Bottom, and diminiſhing towards the Top or Point, to be fixed on the Point of Sight.

If you would uſe any more Helps for the Diminution of the Colours, and leſs troubleſome, try the following Method.

Having, in my Ordonnance, exactly deſigned the Figures after the Life, I paint it like a Common-light-Piece, without breaking the Colours more than Perſpective requires. The Light I take as from a Candle or other Matter, proceeding from a Point within the Piece, whether within-doors or in the open Air. After which, I take a thin glazing Yellow of the ſame Tint I give to my Light, and ſcumble it

it neatly and thin over both Lights and Shades. This Yellow muſt not be too dark, becauſe my main Heightning is taken only from a common Light; wherefore *Aſphaltum*, yellow Lake, and *Dragon's Blood* would be ſo warm and ſenſible, as to take away the *Miſtineſs inſeparable from Night-pieces*, unleſs it were before painted accordingly; to the no ſmall Trouble of the Artiſt. Now, as glazed Things commonly abate of their Neatneſs, you may, if it be neceſſary, retouch the Main-lights, as well in the Faces as other Parts, and thereby fetch out their Force again.

The Advantage ariſing from this Method is, that there is no Kind of Night-light, whether of Lamp or other Oil, Pitch, Brimſtone, Candle or Torch, but it may be repreſented with the ſame Trouble; becauſe it *depends only on the tempering the glazing Colour*; the beſt of which, in my Opinion, is Gumbooge, light Pink or yellow Lake mixt with a little Vermillion.

I think theſe very good Methods; becauſe ſometimes in Night-pieces, eſpecially in *great Buſtles*, we *uſe two, three, and more particular burning Matters for Lights*; and by this means we obtain a ſure Method for fetching out thoſe Lights and Fires, not only at Night, but alſo *in the Day-time, in the Evening*, nay, *in Sun-ſhine*, where we often meet with Flambeaus, Torches, burning Altars or Piles of Wood.

But let me not propoſe theſe Precepts as Laws, but Examples to exerciſe the Artiſts Curioſity, and for their Proficiency; wherein I wiſh my Labours may be of Service.

CHAP. XX. *Neceſſary Hints in the Uſe of Perſpective.*

I HAVE been long conſidering a Point, which, in my Opinion, is very remarkable, and yet has never been ſettled; tho' I think it may be done: It relates to the Execution of *Hiſtories, either within or without-doors, and Landskip embelliſhed with Figures.*

My Thoughts are, that as *Perſpective* aſſigns a certain Diſtance for viewing a Picture with reſpect to its Magnitude or Smallneſs; or, a large Piece with large Figures, and other Objects going off, to wit, on the ſecond and third Grounds, thoſe Objects ought to be as neatly finiſhed as thoſe on the Fore-ground; provided they keep their Faintneſs, cauſed by the interpoſing Air. This Poſition, I think, is founded on certain and natural Principles.

But

But I muſt previouſly ſuppoſe, that when we ſay, a Piece is *well finiſhed*, it muſt be underſtood that the *Whole* is ſo, and not a *Part* only. If we begin Inquiries, we ought to puſh them as far as poſſible, to enable us to ſay; ſuch a Piece is artfully executed; nay, ſo perfect, that nothing is wanting: For that cannot be affirmed, when the Fore-ground is finiſhed and well painted, and the ſecond and third Grounds but ſlightly touched. I grant, that we ſometimes ſee Pieces with ſmall Figures, tho' looſly handled, accounted finer and more artful than large Pictures laboured and highly finiſhed; yet it muſt be allowed, that more Work is neceſſary in a large finiſhed Piece than a ſmall o e looſly handl d: The very Words (*finiſhed* and *looſly*) imply it. My Opinion is, that if we be not wanting in Trouble and Time, as artful a Piece may be produced, as what has been hitherto done, yet only by thoſe who underſtand Art and its Rules in Theory and Practice. And tho' it ſeem difficult to attempt a Thing new, we muſt not therefore be diſcouraged; for what great Things have not been experimented and performed? What did not *Alexander?* Had he feared Danger and Trouble, he would never have gone the Lengths he did: He had a mind to do it; *this* created a Reſolution, and *that* finiſhed his Hopes.

But, to return to our Subject, let us ſuppoſe, that a Picture ten Feet high, with Figures as big as the Life, ought to be viewed at ten Feet Diſtance; and that a ſmaller one, five Feet high, with Figures half as big as the Life, muſt have five Feet Diſtance; and thus the ſmaller the nearer, according to Perſpective: Now, the Queſtion is, which of thoſe three Pieces ought to be moſt finiſhed? Many will certainly ſay, —— *The laſt.* But my Opinion is, that each of the three Pieces muſt be painted equally neat; becauſe each has its determinate Diſtance with reſpect to its Bigneſs.

Again, there is another ſuch Piece, ten Feet high, but divided into three Grounds, whereon are placed the ſame Figures as in the three former; to wit, thoſe as big as the Life on the Fore-ground, thoſe half as big, on the ſecond, and the laſt on the third Ground; the Queſtion now is, which of theſe three Grounds ought to be moſt finiſhed? Being all in one Picture, the Judges will, contrary to what they before aſſerted, ſay, *The firſt*; and that the hindermoſt muſt not be ſo neat and finiſhed; ſince they can never reliſh, that the Figures on the ſecond and third Grounds ought to be painted as neat and elaborate as thoſe on the Fore-ground; for ſay they, —— *Who would perceive*

ceive it at ten Feet Diſtance? nay, who ever ſaw ſuch a Painting, or did it?

But the Caſe is not, whether there have been ſuch Pictures; but *whether they ought to be ſo?* We are not ignorant, that 'tis the Cuſtom to finiſh ſmall Pieces, the ſmaller the neater; and large ones, contrarily, bold or looſe; now I would fain know the Reaſon why there ſhould be more Work in a Figure of three Feet than in one of ſix? Can it be proved, that the ſmall one ought to have a Fold, nay, an Hair, more than that in full Proportion? But, what other Anſwer can be made, —— *If the Cuſtom were not good, it would not have prevailed, nor laſted ſo long?* Nevertheleſs, as long as we reaſon thus without Foundation, and bigot ourſelves to common Practice, and *old Cuſtom*, we ſhall *never advance*. It's not the proper Way to go forward; and therefore many keep their old Station. But I want to be informed of *new Things*; without which Art cannot improve. *Variety nouriſhes the Mind.* I grant, that Men ſometimes produce new Things which meet not with *publick Approbation*; but, whence come they? Either from falſe Grounds and Inconſideration, or elſe an immethodical Way of Explanation.

To expreſs my Thoughts perſpicuouſly, I have exhibited them as plain as I could in *Plate* XLV. and queſtion not but you will apprehend my Meaning.

Numb. 1. Has three Pieces fronting; with their Diſtances of 10, 5, and 3 Feet and an half.

Numb. 2. Is the ſame in Profile; with the Meaſure or viſual Rays which limit the Diſtances, whether great or ſmall; being the ſame Poſition as

Numb. 3. Where they are all three in one.

Now, my original Queſtion, with reſpect to Numb. 1. is, which of the three Pieces ought to be moſt finiſhed? If any one ſay, —— *The ſmall one, becauſe it muſt be viewed neareſt.* I ask again, whether there muſt be more Work in the ſmall than the large one? Now behold Numb. 3. where they are all three in one according to *Perſpective*; and let the Queſtion be, which ought to be moſt finiſhed, the foremoſt or the hindmoſt? You will certainly anſwer, that it ſhews itſelf, that the Figures on the Fore-ground muſt be more finiſhed than what is further off, and that there muſt alſo be more Work in the large, as being nearer.

But how agrees this with what was juſt now ſaid, that the *ſmalleſt* of the three Pieces ought to be moſt finiſhed; ſince now you ſay, the *large-*

eſt

eſt muſt be ſo; for the Examples and Objects are the ſame; and it is already granted, that the ſmaller it is, the nearer is the *Diſtance* aſſigned; and that in the ſmalleſt or furthermoſt, when neareſt, there ought to be as much Work as in the foremoſt: And tho' you will ſay, that the laſt Figure is fainter than the foremoſt; yet there is not a Fold leſs in it than if it were quite forward, and as big as the Life.

I urge further; when I highly finiſh a Figure in full Proportion after the Life, I muſt ſit at leaſt as near as the Model is high, to perceive even the moſt minute Parts of it. Now if I would make another Figure half as big, alſo after the Life, to place it on my ſecond Ground, How muſt I then ſet the Model? Ought I to keep the ſame ſitting, or muſt I remove further from it? This laſt is never done; for if it were, we ſhould, inſtead of a Painting-room, *want Weſtminſter-Hall, in order to model an Offskip-figure after the Life.* But ſuppoſing it were ſo, muſt I then ſit *ſo far off that I may ſee it more naturally?* It's certain, that I ſhould *not ſee the half of it.* And tho', it may be ſaid to this, that what cannot be ſeen in the Life, ought not (to make it look natural) to come into a Picture; yet, pray obſerve, that ſuppoſing I make, in the Offskip, a Figure of a Foot and half high, and the Subject require it to be holding a Thread, to which hangs a Medal of the Bigneſs of half a Guinea, the Queſtion is, whether I muſt expreſs the Medal, but not the Thread? Again, were I to repreſent a Window without the Glazing or Lead-work, or a Door, without Hinges or a Key-hole, what would thoſe Things be taken for, if theſe did not appear? A Medal dropping out of the Hand; an open Window; and a Screen inſtead of a Door.

From all which Premiſes I infer, that if Things be *practicable, and have any Bigneſs*, they ought to be *expreſſed in the Little*, and, as I may ſay, even to a Thread. The Diſtance makes them natural, if well painted, and the Diminution be exactly obſerved according to the Remoteneſs of the Objects.

Whether theſe Obſervations will paſs current I know not; yet every Man has the Liberty to uſe or let them alone, as he pleaſes.

CHAP.

CHAP. XXI. *Of the different Colouring in great and ſmall Pieces.*

THIS Propoſition is a Conſequence of the preceding; and, to be intelligible, I ſhall ſhew my Thoughts by the following Example in *Plate* XLVI.

There is a Gallery 12 Feet high and 25 Feet long, divided into three Pannels, each five Feet wide and 10 Feet high. The two outward Pannels are cloathed from Top to Bottom, and the middle one but half-way from the Top downwards; and under it is an handſome Seat. Theſe three Cloths are to be painted by three ſeveral Maſters, I ſuppoſe with *Landskips*, all having a like Horizon, but different Points of Sight. One Maſter embelliſhes his Work with Figures, either Fable or Hiſtory: Another introduces Architecture and Imagery, according to his Guſto: And the third adorns his with Cattle, or what elſe he thinks fit.

The Queſtion is now, in order to produce a general *Decorum* agreeing with Nature, whether theſe Maſters ought not to be concurring in their Work, with reſpect to *Perſpective*, *Force* and *Diminution*? Certainly they ought; for the Light muſt in *all* the three Pictures *fall alike*, either from the left, right, before or behind; the Air muſt be the ſame; ſince *they all ought to appear as one Landskip*, ſeen through three Openings, as two Doors and a Window.

But now, another Queſtion ariſes, whether the Figures, in all three, ought to be as big as the Life? This will be agreed to, with reſpect to thoſe on the Fore-ground: But how then will it be, in the middle Picture, which is but half the Size of the two others? How ſhall Figures be introduced there, in full Proportion? for half a Foot of Ground, or five Feet, is too much Difference.

Now, if the Maſter, who is to make the middle as the ſmalleſt Piece, paint it as ſtrong and warm as he is able, nay, as a Face in full Proportion of *Rembrant*, it would be intirely againſt Nature, and the Rules of Art. But, to return to our Example.

I ſuppoſe, the *Offskip*, either in a ſmall or large Piece, to *be one and the ſame*; even, were the one as ſmall as the Palm of the Hand, and the other, ten Yards high; the Reaſon and Examples whereof, I have ſufficiently ſhewed in the laſt Chapter, and ſhall further enforce, in

its Place, in *that* treating of what is to be underſtood by a *painted Table*, whether *Landskip*, *Hiſtory*, *Pourtraiture*, &c.

But, before I leave this Subject, I muſt ſtill ſtart another Difficulty. We know, that a large Painting is often copy'd in Little; and the contrary: Now, if, for Inſtance, all that is large in the Original, be leſſened in Proportion in the Copy, how can they look alike? as in the Deſign with the *two Doors* is exhibited; in both which are large Clouds, and in the other ſmall ones; and all that's in the Offskip ſeems more diſtant in the one than the other. If the Offskip in the ſmall Picture be that of the great one, by what can you prove it? ſince the Objects, which, in the greateſt Diſtance in the ſmall Piece, are hardly viſible, appear, in the great one, ſo large and diſtinct. To which I anſwer, that every thing appearing in the one, is and remains in the other *always the ſame, but ſo much nearer:* And this is evident; for, is there any thing in the World, which, how remote ſoever, cannot be ſtill remoter? It has been formerly ſaid, that every thing on Earth is ſubject to the Laws of *Perſpective*, except the Sun, Moon and Stars, and what elſe is ſeen in the Firmament, with *reſpect to their Forms*; as for the Clouds, they are moveable Bodies, and therefore muſt be conſidered as earthly Objects, leſſening and enlarging according to their Diſtance, Height and Lowneſs; all theſe Things I ſay, *can go off and approach, be diſtant and near.* Beſides, there is a Difference between a Copy and an Original, as well in the *Form* as *Uſe*; I ſay *(in the Form)* becauſe the one ought to be viewed afar off and the other near: Moreover, it never happens, that the Copy is hung by the Original; but the Fellow to it.

CHAP. XXII. *Of the Difference of Force in large and ſmall Painting; and the Effects of magnifying and diminiſhing Glaſſes.*

TO be the better underſtood, we ſhall begin with the *Air*, and take theſe two Points for granted; namely, that all *dark Objects*, in Proportion as they go off, become, on their light Parts, *lighter and lighter*; and the *light* ones, contrarily, *darker and darker*, how clear ſoever the Weather; yet *leſs in Sun-ſhine*, as Experience ſufficiently ſhews.

Now, if it be asked, whether the Colour of the Objects do not thereby alſo looſe its Nature and Purity? I think it can looſe but little;

tle; and only in the Shade, which, broke by the other Side of the Light, is gradually transformed into the Blue of it, in Proportion as the Objects go off; or, to ſpeak better, *'till uniting with the Offskip, they at laſt diſappear:*

Conſider alſo the Difference between ſmall Paintings in the open Air, and thoſe within-doors, in reference to the *going off, and the Colours.*

We ſay firſt; that the *Air without* is the moſt clear and bright Light, in the Abſence of Sun-ſhine; and tho' an Apartment muſt needs be lighted *from without*, yet it will be leſs in Force and Brightneſs, and therefore the Objects, *more darkiſh*, both in Lights and Shades.

Secondly, The Objects cannot ſo viſibly grow faint in their going off; becauſe, by the Smallneſs of the Diſtance, few or no Vapours are perceptible.

Thirdly, the Shades are not ſubject to any Alteration or Mixture, but retain their natural Qualities; becauſe there is no other Light within-doors, than what comes thro' the Windows, and this has not Power enough to *cauſe any Reflexions*, ſave ſome little near the Window, *nor give any Colour:* So that by the Darkiſhneſs the Objects, whether *Pourtraits, Figures, Flowers*, &c. retain their *natural Colours intirely, as well in Shades as Lights:* Wherefore, ſince the Beauty and Purity of the Colours appear beſt by the Serenity and Brightneſs of the Air, they muſt contrarily abate in their Effects and Force by means of the Darkneſs.

I ſhall here propoſe a ſmall Inſtance, for Explanation.

Let a good Maſter paint any thing, as a Pourtrait, Landskip, Figures or Cattle in Oil, as ſmall and neat as a Miniature-painter, and let both theſe Maſters chuſe their Subjects moſt beautiful and natural: Now view the two Paintings together, and you will find, that the one differs as much from the other as within-door-Light does from the open Air. 'Tis therefore unnatural and againſt the Rules *to uſe that Warmth and Strength of Colours*, in order to *force ſmall and diſtant Objects out of their proper Places*, or to make the *Window fly towards us*, inſtead of going off from us. We ought, moreover, to know, that Things *painted in Little can never be taken for the Truth*, ſince 'tis undeniable, that the Life appears therein no otherwiſe than as *at a Diſtance*, viz. *through a Door, Window, or other Opening*, whether within or without-doors; wherefore they ought to be painted in ſuch Manner, that, when hung up, they may not appear like a painted Board, Cloth or *Flat*, but a *natural Window or Door* through which the *Life is really*

ſeen: Which cannot be effected by the Force of *warm Shades or hot Colours*, but by the retiring and tender ones, broken by the interpoſing Air, according as the Weather is more or leſs clear or miſty: And this, without Exception of any Ordonnance, whether *Landskip*, *Architecture*, *Hiſtory*, &c.

Experience will confirm the Truth, if you view your Picture thro' a Piece of *fine Gauſe*, *ſomewhat bluiſh*; for then you will find the Lights of your Objects gradually grow weaker in Proportion to their Diſtance; *without loſing the Beauty of their Colours.* It will even give a Piece a certain Softneſs and Sweetneſs and great Decorum. You may make the ſame Experiment with *another Piece of Gauſe of a grey Colour*, *in Imitation of foggy Weather*; and it will not only *darken* the Light of the Objects, but alſo *foul and muddle it*, and make the Painting look cold and diſagreeable.

Having ſhewn, that the Uſe of the *greateſt Force of Shades* in ſmall Paintings, is *unnatural* and againſt Art, as well in within as Without-door-Repreſentations; we ſhall now ſpeak of the *contrary*, to wit, Pieces with *large Objects*, in order to ſhew, what therein, without Prejudice, we think the moſt natural.

'Tis a conſtant Maxim, that the Life ſeen near, is in Greatneſs, Force and Colour ſuperior to what is diſtant; the one being *Nature itſelf*, and the other *ſeemingly ſo*; for Figures in full Proportion are like us who view them, in every Particular of Force, Aſpect and Colour, except Motion: Which being granted, it may be eaſily apprehended, if we will ſubmit to Reaſon, that there is a vaſt Difference between large and ſmall Ordonnances of Figures in full Proportion, and thoſe half as big with reſpect to the *interpoſing Air*, the only true Cauſe of Things being more or leſs faint, and their going off, as well in within as Without-door-Repreſentations.

Let us then rightly obſerve, in what manner ſuch *large Objects* ought to appear, that they may be natural and artful; but previouſly conſider two Things.

1. What *Light* is the moſt proper for them.
2. What *Handling* is the moſt natural for their Execution.

As for the *Light*, I think the *common beſt*, and much more proper than Sun-ſhine; and tho' ſome, who ſet up for the *buono Guſto*, are continually talking of painting *broad*, it is nevertheleſs a great Error, as we have often ſaid, always and without Difference to uſe that Manner, ſince 'tis not proper, in a common Chamber-light, (eſpecially in Figures as big as the Life, which ought to be in all reſpects like the

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Spectators, even ſo much, that, if painted on Boards and cut away, they ſhould not be taken for Paintings, but the *Life itſelf)* to give them broad Shades, *but dubious and melting ones,* to the end they may *riſe* and round; not Black, like *Spagnolet,* nor Grey, Yellow or Ruſſet, like *Rembrant, John Lievens,* and many other *Italian, Dutch* and *Flemiſh* Painters, who, without Difference, bring Warmth, as they call it, into the Shades to ſuch a Degree as to *fire them*; only to cauſe Force. Let this be duly weighed, leſt the *Colour of the natural, and perfect Life be neglected.* In my Opinion, 'tis beſt to make the Shade of the *ſame Nature as the Stuff*; exhibiting in all Objects, whether Nudities, Draperies, Wood, Stone, either Red, Yellow, Blue or Green, the moſt proper Colour, as well in Light as Shade.

As to the *Force,* I ſhould not be ſparing either of White or Black, tho' many have pretended, that we muſt not uſe White: A good Painter will attempt any thing. You muſt not ſuffer yourſelf to be ſwayed by this or that Manner; follow Nature, *and you will content Art.* Away then with Drudgery and Muddling; handle your Work boldly, yet not, with *Rembrant* and *Lievens,* to let the Colours run down the Cloth, but lay them ſmooth and even, that your Objects may ſeem round, and relieved only by Art, not by *daubing.* Let the Agreement be ſo general, that in truth it may be ſaid the *Figures are large, ſtrongly painted and boldly handled.*

People now-a-days think, that Painting has attained ſuch a Perfection as not to admit of further Improvements; ſince the beautiful and great Manner, the *bon Goût* and hot Colouring are, at this Time, finely performed in *France, Italy, the Netherlands* and other Countries, where Art flouriſhes; but we do not find, now-a-days, Wits who endeavour to diſtinguiſh themſelves among the Knowing, by *new Inventions.* We had ſeveral of them ſome Time ſince, of whom I ſhall name but two, *Rembrant,* and *John Lievens,* whoſe Manner is not intirely to be rejected, eſpecially that of the former, as well for its Naturalneſs as uncommon Force; yet, we ſee very few followed him, and theſe, like him, fell ſhort at laſt; notwithſtanding ſome were, and ſtill are, who aſſert, that *Rembrant* was able to do every thing which Art and Pencil could effect; and that he ſurpaſſed all Artiſts, even to this Day. *Was there ever,* ſay they, *a Painter who came ſo near Nature in Force of Colouring, by his beautiful Lights, agreeable Harmony, ſtrange and uncommon Thoughts,* &c. *Having ſuch extraordinary Talents, in what*

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could he be deficient? and is not that enough to charm all the World, tho' he had not practiſed a Manner which was in uſe long before.

But I deſire theſe Men may know, that my Opinion herein is quite different from theirs; tho' I muſt own, I had formerly a ſingular Inclination for *Rembrant*'s Manner; For as ſoon as I began to be ſenſible of the infallible Rules of Art, I found myſelf under a Neceſſity of renouncing my Miſtake and quitting his, as being founded only on looſe Whims and uncertain Grounds, without Precedent.

And now, methinks, I cannot any where better than here, ſhew the Effects of *magnifying and diminiſhing* Glaſſes, and the various Opinions touching them.

Many imagine, that a Painting in Little, and the Life, ſeen through a Diminiſhing-glaſs, are one and the ſame; and that the ſmall Life, ſeen through a Magnifying-glaſs, and a large Picture, appear alike: But theſe Men are much miſtaken, and as wide from Truth as the Eaſt is from the Weſt.

The Glaſs ground hollow or concave, ſhews near-Objects in their Force, Beauty and Warmth *with a Diminution.* And

The Glaſs ground riſing or convex, contrarily, exhibits faint and diſtant Objects in a full Proportion, *dull and broken.*

Now, let any reaſonable Man view the two Pieces, the *ſmall one warm and ſtrong*, and the *large, faint and weak*, and determine which of them is moſt like the Life or Nature? My Opinion is againſt both: They are like a Man dreſt in Woman's Cloaths, and the contrary; for one is *too ſtrong*, and the other *too weak.*

But, admitting theſe Men to be in the right, and we were to ſide with them, we ſhould, by this their Poſition and Application of it, diſcover their wrong Notion; ſince they make the *large ſtrong*, and *the ſmall, even as ſtrong as the large.* By which, and the aforeſaid Effects of the two Glaſſes, the Miſtake ſufficiently appears, and Artiſts are advertiſed of it.

CHAP.

CHAP. XXIII. *An Enquiry into the Difference between a large Landskip ornamented with ſmall Figures, and a ſmall one with large, with reſpect to the Air; the Day being ſuppoſed clear in both.*

TO be ſhort and intelligible, we premiſe, that, in a Landskip, the *Air is ſo governing*, that *all* the Piece contains, whether Offskip, Water, Fields, Trees, *&c.* muſt from it receive their Decorum and Naturalneſs, and at all Times of the Day, whether Morning, Noon or Evening, nay, at Night alſo; for as the Air alters, all the Objects lighted by it do the ſame: If the Day be bright and the Air clear, all Things appear ſo; if it be Evening, they are dusky and at Night, dark. The Maſter, who has regard to this eſſential Point, muſt needs ſucceed, and be thought artful: And why? Becauſe he has, in that Part, ſimply followed Nature as an infallible Guide: Yet he ought to be certain in *lighting the Objects according to their ſeveral Natures*, and to obſerve, with me, whether there be a Difference between *a large Opening without Embelliſhments, and the contrary, with reſpect to the Air.* By the *Air* is meant, the ſuperior Part, which, in a clear Day, is commonly called, *The Blue of the Sky.*

We ſay, that the *two unlike Objects in Landskip*, to wit, one ornamented and the other plain, ought, in order to look natural, to be *alike clear*, and neither lighter nor darker, if they both exhibit the *ſame Hour of the Day*? and if one were of a darker Blue than the other, 'tis a Miſtake, and unjuſtifiable; for one of them muſt needs be contrary to Truth.

Now, it may be here objected, according to the old Way of thinking, that a Maſter of his Art may, for Decency's Sake, freely correct and alter Nature when ſhe is *obſtructing*: But I anſwer, in few Words, that, in that Caſe, *Nature ought to command, and Art obey.* What can be the Purpoſe to paint, in Landskip, the Blue of the Sky, two or three Feet above the Horizon, as dark as if it were Evening, when all the Objects in the Piece are lighted with the utmoſt Brightneſs and Force, either ſidewiſe or fronting, altho' the Sun be ſetting; even, the Shades lighter than the upper Air: Conſider how ſuch Repreſentations muſt look in the Eyes of the Knowing, and whether it be otherwiſe than a Day-occurrence, or Stage-play repreſented in the Evening. What Advantage would accrue, if every body had true

Know-

Knowledge and Judgment in the Art, if we did not ſhew them Art? What Love can it gain? He, who knows Art, is very ſenſible of what it aims at; wherefore a Lover of Truth ought to ſhun Falſities. A Picture is a *probable Demonſtration of Things*; and the Knowledge of viſible Nature is like a Touch-ſtone, by which Men judge of the Truth or Falſhood of all they meet with: Even Ignorants as well as the Knowing are allured by Art if they find it like Nature; tho' they are differently affected; the former delighting moſt in mean and common Things, and the latter in ſublime and grand.

But, to return to the Point, and from the ſmall to full Proportion, I mean, Pieces from 5 or 6 to 10 or 12 Feet high: The Queſtion is, whether the *light Bluiſhneſs of the Sky* ought not to begin higher above the Horizon in a Piece of 10 Feet than in one of 5? I think it ought not; becauſe in both, the *utmoſt Diſtance is the ſame*; and there is no other Difference between the great and ſmall Picture, than between a Window half and quite open; as the Example in *Plate* XLVII. naturally ſhews; where are two Windows of equal Height and Breadth, one half ſhut, and the other quite open, through both which, the Landskip and Horizon are ſeen to riſe 2 Feet and an half. Now, we generally perceive, when the Sky is clear and without Clouds, that it *appears Blue*; as if we ſaid, —— *'Twere all Light.* —— aſſuming its Colour ſlowly and far above the Horizon; and therefore ſome Landskip-painters act very improperly herein and againſt Nature: But *Figure-painters* eſpecially are moſt culpable; ſuch, I mean, who, in their Pieces, tho' ever ſo ſmall, exhibit the Air *ſuddenly dark and deep Blue*, without conſidering *the Origin of Blue*: Experience teaches, that it proceeds from White and Black, and is therefore in the *Morning*, light Blue; at *Noon*, Sky-blue; in the *Evening*, Azure; and at *Night*, dark Blue. In this Manner I divide *the four Times of the Day*, as in the following Example in the *Plate* aforeſaid we, by double Hatchings, plainly ſhew; and not only the Tints, but alſo how high the Blue begins above the Horizon and approaches towards it; theſe are letter'd A B C D for the *Morning*, *Noon*, *Evening* and *Night*.

It will not be unneceſſary, on this Occaſion, to impart a Thought of mine touching *warm and weak Painting*, as well in Landskip and Hiſtory as ſmall and great Life; ſince it alſo takes its Riſe from this Fountain of the *Lights*.

We find, that thoſe, who are accuſtomed to a particular Manner of Painting, have not the Power to alter it on any Occaſion whatſoever. They who make large Figures or Landskip their Buſineſs, and

uſe

uſe great Force and Warmth, paint every thing ſtrongly, without Difference, tho' ever ſo ſmall: Contrarily, one uſed to ſmall Things, if his Manner be weak, retains that Weakneſs even in the largeſt Things, and cannot fetch out the Force and Warmth of the other. A vaſt Miſtake, in my Opinion; becauſe it is ſuch an eaſy Matter, and yet produces ſo great an Effect; I mean, for him who governs his Work *by Rule*; for who, having Judgment, is ignorant, that a near Tree has more Strength and Warmth than one at two hundred Steps Diſtance? Or that a Figure in full Proportion has more Force than one of one Foot? I think neither of theſe Parties can find Fault with the Colours; he, in *the Great*, that he has not weak ones enough, or he, in *the Little*, that he wants the ſtrong and warm, or cannot make them ſo, by tempering: If the Knowledge be found, nothing but Will is wanting for good Performance.

But let us conſider in what Manner we may, on this Occaſion, arm ourſelves. Good Reaſons ought to ſway every body; yet Scruples often make Men fearful of undertaking Things *out of their Way*; not that they ſhould not be able to perform them, but on an Apprehenſion of falling from a good into a bad Manner; ſince Experience ſhews, that each ſuppoſes his own Manner the beſt.

I think I have found out a Method for thoſe accuſtomed to large and ſtrong Things, to fit them for the ſmall and weak. The Cloth you deſign to paint on, ought to be primed with a light Grey Ground for the *large Work*, and with a dark and warm Ground for the ſmall; ſo that, having *no other Patterns*, whether Figures or Landskip, than *warm and ſtrong ones*, you may *temper your Colours accordingly*, and get rid of your old Cuſtom. Herein, *a Pallet of the ſame Colour* is alſo neceſſary, that the Colours tempered on it may produce, in painting, the *ſame Force or Weakneſs*. And to ſhew, that this Method is of greater Moment than ſome may preſently imagine, I ſhall relate what once happened to myſelf.

A certain Gentleman had his Hall-cieling lined with five Cloths, *primed* with a Pearl-Colour; and being afterwards deſirous of having ſomething *painted* on them, propoſed my doing it. Whereupon I made Deſigns to his Liking, and had 4 Cloths ſent home to me (the middle one large and ſquare, and three ſmaller round ones) but in lieu of the fifth, (which was got rotten by Dampneſs) a new one was ſent to me, not primed with a light Ground like the reſt, but of a brown Colour. After I had dead-colour'd the Work and viewed it together, I perceived, that the Shades in the laſt Cloth were much browner and

warmer than in the others; and tho', in finiſhing, I endeavoured, as much as poſſible, to help it, and bring it like the reſt, yet *ſomething remained in the Shades of another Nature*; which ſome Perſons judged to be better than thoſe of the other Cloths, (thoſe eſpecially who were implicitly addicted to the warm Manner) without conſidering in general whether 'twas proper or not. Thus I found, that *the Ground of a Cloth may often miſlead us*, and put us beſide the Mark, *either in Nearneſs or Diſtance*; but knowing the Reaſon of it, if it happen again the Fault is our own. And thus we may inſenſibly, and without Compulſion, paſs from *large Things* into the *ſmall*, and from the *ſmall* into the *large*.

We ſhall further obſerve on what Occaſions the aforeſaid Means may be made uſe of to Advantage.

1. In painting a *light Landskip*.
2. In painting *Halls, Rooms*, &c.
3. In *Night-pieces, Apparitions, and Candle-lights*; and as well in Little as in full Proportion.

For theſe three particular Deſigns, we may prepare the *Grounds of the Cloths* thus. That for the *Landskip* ought to be primed with pearl Colour; that for an *Apartment*, with Umber; that for *Apparitions or Candle-light*, with *Cologn*'s Earth, or Umber and Black. The firſt, more or leſs *bluiſh*, according to the Quantity of Sky; the ſecond, ſomewhat *brighter and more warm*, according as you intend to exhibit either a common Light or a Sun-ſhine; and the third, according as it has little or much Light, Depth or Approach, Smallneſs or Largeneſs; *yet the larger, the more black*. We think thoſe Colours, beſides the Tints, very uſeful and neceſſary not without Reaſon; becauſe they have *Affinity to the Nature of the Subjects*; the firſt, to the *Blue of the Sky*; the ſecond, to the *Reflexions*; and the third, to the *Shade*.

I have often made it a Queſtion, whether it were worth while to mention theſe Particulars, becauſe I am ſenſible, ſome may think them trifling; as I willingly own, they ſeem to be: But on better Conſideration of the Matter, and how many Things are neglected which either offer of themſelves or ſeem trivial, tho' of abſolute Uſe, my Suſpicion abated; with this Conſolation, that how minute ſoever my Thoughts may be, I ſhall be ſatisfied, if they any ways tend to the Advantage and Improvement of Art, and Inſtruction in it.

Wherefore, reaſſuming the Subject, I ſay, that the Cloth may be prepared thus. The Colours, being ground up ſtiff with fat Oil, ought to be mixed very thin with Turpentine and the Cloth painted over, with

with a ſoft Tool in this Manner. The Sky, Blue, and the Ground, Grey or Green, more or leſs dark as your Ordonnance and Deſign require. Now, if it be asked, how we muſt proceed in caſe of *riſing Objects*, as Trees, Houſes or other Things coming againſt the Offskip, and above the Horizon, and which fill up a great Part of it? I anſwer, that my Meaning is not to provide ſuch painted Cloths, without previouſly knowing, what we are to paint upon them; for we muſt firſt sketch our Thoughts on Paper, and then conclude how much or little Sky or Ground muſt be painted Blue or Green, Yellow or Black. In thoſe Grounds we have no occaſion for fine and coſtly Colours; common ones will ſerve, if they have a *good Body and cover well.* For the *Blue*, take Indigo and White; for the *Ground*, Umber and White, or Lamp-black and light Oker; for Architecture *and other Stone-work*, Umber, brown Oker, *&c.* The Ground thus laid, and being dry, has three deſirable Qualities.

1. 'Tis *fit for Work*, as being even and dull; wherefore the Colours, how thin ſoever, *take at firſt*; which a ſmooth or gloſſy Ground will not admit without much Trouble.

2. 'Tis *durable*, by its Relation to the Tints and Colours painted on it; which hold their perfect Beauty and Force; which they cannot do, when the Ground is of another Colour or Tint, ſuch as White upon Black, light Blue on dark Yellow, or Red, *&c.* in Time *appearing more and more through*, tho' ever ſo fatly painted.

3. 'Tis *expeditious* for him who has a ready Hand and quick Pencil, and deſires to paint up his Deſign *at once*; which otherwiſe cannot be done *without Dead-colouring.*

This Method has ſtill further Advantages than ſome may perhaps imagine; 'tis particularly uſeful in *Cieling-pieces*, not only in Aereal Repreſentations, but alſo *Baſs-reliefs* of one Colour, whether White, Grey, Violet or yellowiſh.

Judge now, whether the Trouble of preparing ſuch a Cloth be not ſmall, when compared with the great Advantage ariſing from it.

As a Proof of it, I have obſerved of the great *Bartholet*, that when he was to paint a Pourtrait with a purple or black Drapery, he laid in the Drapery *flat*, with a ſingle dark Purple or Black without any Folds; and, on finiſhing, *only heightened and ſhaded it*, and *thus worked up the Piece at once.*

CHAP. XXIV. *Of the Lights within-doors.*

THIS Light ought to be ranked among the *Day-lights*, as taking its Riſe and Government from thence. This, commonly called a *Chamber-light*, we divide into three Sorts.

The firſt enters *thro' Doors, Windows, and other Openings*, and proceeding from the Air, thereby cauſes

The ſecond, which is occaſioned by *Reflexion*; as from a Wall, Ground or other Objects.

The third ſubſiſts in itſelf; as proceeding from a Candle or Torch.

Theſe Lights have different Natures.

Thoſe of the *open Air* are *clean* on the light Parts of Objects, and do *not alter them* more than in the open Air, cauſing the Light to be broad, and the Shades dark.

The ſecond falls *more or leſs pure* on Objects according to the Colour and Nature of the *Grounds and Walls*; their Shades being *dim and diſappearing*, and *only the deepeſt Shades viſible and ſtrong*; the Room in general, both above and below, being thereby lighted, as well by the Force and Effect of the *Wall within*, as by the *Ground without*. Of the Ground-ſhades we ſhall ſay nothing here, as having, in another Place, treated of them, and their Force and Diminution.

The *Candle-light* we have alſo, in a particular Chapter, ſufficiently ſhewed how to manage, as likewiſe Sun-ſhine; which laſt, we think, as we have often ſaid, very improper to be repreſented in a Room.

Many have thought very improperly of thoſe Lights; taking, in a perverſe Manner, the Liberty which *Horace allows to Poets and Painters*; and pretending to help the Defects of Nature, do it in an extravagant Manner, making no Scruple to break down a whole Wall of a Room, to let in a beautiful Light on their Objects, *as ſtrongly as in the open Air.*

They even go ſuch Lengths, that, tho' they have Doors and Windows, they give every thing their proper Ground-ſhades, *except Window-frames, Croſs-pieces and Piers*; as if a Wall were not a ſolid Body as well as a Man, Table, Chair or other Furniture; imagining they may do ſo, that *nothing may obſtruct the Figures*: But, in my Opinion,

pinion, it were better to take away the Cauſe of ſuch an Evil, than to *ſpoil the Property of Things* by repreſenting it.

In painting an Apartment, we ought well to *conſider the Architecture*, to aid it, and give it a *proper Diviſion*, and ſhew a Door for Paſſage; As for the Windows, whether many or few, it muſt appear by the Objects, and by the Ground-ſhades of the Croſs-pieces and Piers; and that, *plain* in Sun-ſhine, but *dubious* without it.

And, in order to make this laſt Point clear, (which in this Chapter we chiefly aim at) I ſhall, in the two Examples in *Plate* XLVIII. plainly expreſs my Sentiments.

The firſt exhibits two different Lights falling in thro' two different Windows; the one proceeding from the *clear Air*, and the other, by reaſon of a near Building before the Window, *ſomewhat broke*, little or no Air being ſeen above that Building. Between the Windows is a large Pier or blank Wall.

Mark thoſe Windows with the Letters A and B, and the blank Wall with C, and then obſerve, how the Shade, which the Pier C gives on the Ground, is cut, on both Sides, by the Light falling in thro' the Windows A and B, and how acute it terminates, and how the Light A is weakened by that of B; moreover, what a ſhort Touch of Light A gives, when that of B goes far into the Room. As alſo, that the Figure *a*, receiving the Light from A, is dusky, and has a ſhort Ground-ſhade, and the other Figure, contrarily, receiving its Light from B, is lighter, and its Light broader, and gives a longer Ground-ſhade. Obſerve further, that the nearer the Figures are to the Light or Window, the purer and more plain are their Ground-ſhades; when, contrarily, the Column C placed againſt the Pier C, gives a double Ground-ſhade, the greater overcoming the leſs.

The ſecond Example ſhews the ſame Things, according to the Condition of the Lights; which are altered and come in *from behind*.

The third and fourth Examples, in *Plate* XLIX. ſhew the ſame Things *in Landskip*; for the ſame Obſervation prevails in both, with reſpect to Light and Shade. As to the *Colours* in the open Air and their Alterations, I have ſaid enough of them in a proper Chapter.

I think it great Heedleſsneſs, in many Painters, who, in giving their Within-door-Objects a Side-light, do not mind, whether they ſtand on the Near or Off-ſide of the Window letting in the Light; nor conſider, that the Light, coming in thro' a narrow Opening, ſpreads, and, by reaſon of interpoſing Vapours in Proportion to the Force of the

the Light, there muſt needs fall a proportional weak or ſtrong Shade on the Ground.

Conſider the Conduct of the ingenious *Pouſſin*, in his Piece of *the Death of the great General* Epaminondas; wherein no Obſervation of Light is neglected; all things have their natural Effects, which make the Piece look ſo charming.

Tyro's muſt not think it irkſome to mind ſo many Obſervations in Matters of Conſequence; which when once well apprehended in their Principles, nothing but Careleſsneſs will afterwards make them ſlight. Endeavour then to *fix the Principles* and Knowledge in your Memories by the *Help of Judgment*, and all Things will certainly have a natural and eaſy Iſſue.

CHAP. XXV. *Of the Application of Lights to the different Species of Hiſtories; with a Table or Ordonnance of all the Lights.*

THAT we may not be thought to keep any thing back from the Artiſt, which may be of Service to him, I judged is neceſſary to ſubjoin this Chapter to *the Lights*, tho' we have ſo largely treated of their Natures, Qualities, Forces and Effects.

A Drawing and Out-line, how fine ſoever, are not agreeable before they are ſhaded; and when this is done as Nature and Art require, it exalts the former, and gives an additional Luſtre to Nature; For a *ſober Light* ſuits not with *buſtling Figures*, with reſpect to Within-door-Repreſentations, becauſe it abates the Elegance and Art of the other. As in *The Murther of* Cæſar *in the Senate-houſe*; or, *The Death of* Cato. But, let me not be hereby ſuppoſed to overthrow my former Aſſertion, that Sun-ſhine is not proper within-doors; ſince, on ſuch Occaſions as thoſe, there muſt be found ſuch a Medium in the Light, as there is in the Colours between the *more and leſs beautiful*, and as we have ſhewed to be, between Sun-ſhine and common Light.

Again, this Light would be very improper in *A Salutation of* Elizabeth *and* Mary, or, *The Story of* Stratonica; or that of *The Queen of* Sheba: Theſe require a more tender, ſoft and ſweet Light, and therefore a common one.

If

If this be not obſerved, a good Out-line may be ſpoiled; as when a *Shade* ſhould happen to fall on the *riſing Parts*, or a *Ground-ſhade paſs over them.*

Were we to make an Hiſtory, wherein *both Paſſions*, the *ſedate and ſtirring*, ſhould meet, requiring conſequently, an *Oppoſition in the Lights*, we ought to place the *acting Figures* forwards on the *firſt Ground*, as having the Predominancy, and to *adapt the Light to them as much as poſſible.*

Accordingly, a Story now occurs to me, wherein the *three principal Paſſions* muſt meet in one Compoſition, I mean that *of* Ahaſuerus, Eſther *and* Haman; *Eſther* ſhews a *ſupplicating and meek Poſture and Countenance*; The *King* diſcovers *Wrath and Paſſion*; And *Haman, Aſtoniſhment and Fright.* Now, in order to caſt well the Light on thoſe Figures, according to my Apprehenſion, I would diſpoſe *Eſther* in the *greateſt* Light, ſomewhat in Profile; The *King, in the ſtrongeſt*, I mean, where it *falls moſt* and has its chief Effect, and increaſe it by the Force of Colours; but *Haman* I would place ſitting on the other Side of the Table, in a *dim Light*, the rather to ſcreen him from the *King*'s Wrath: And, as it is a Feaſt or Banquet prepared by *Eſther*, where every thing is royal and magnificent, I think the *common Light here the moſt proper*; becauſe the Sequel of the Story and the *King*'s Rage are but accidental.

We ſhall conclude this Book with the following

Ordonnance; or Table of the Lights.

Here, the *beautiful and darting Aurora* is diſſipating the foggy Vapours of the *gaſtly Night*, by her *agreeable Day-break*, that the moſt perfect Productions of rich and liberal Nature may appear in their *true Qualities, Forms, Colours and full Luſtre*; ſhe *deſcends from on high*, holding a *clear lighting Torch*, and *driving dark Night* into ſubterraneous Hollows.

The *more radiant Phœbus*, ſitting in his Chariot, is *mounting* out of *Thetis*'s *Lap, gilding all things* under the azure Heavens, not excepting the Snow-white Lillies.

The *chaſte Diana*, with her *ſharp-pointed Silver Horns*, is ſatisfied with what her Brother imparts to the World, as ſerving not only to *revive*, but alſo to be a *Beacon to the Paths of Mortals.*

The *helliſh Megæra Tiſiphone*, with her ſtinking Torch creating Anxiety and Fright, fretting at it, *flies this irreſiſtible Light*; inflaming all things

things in her Way; even *tarnishing all beautiful Objects and Colours with her dark and nasty Vapours.*

You see here, the *bright Morning* by its pure Rays *surpassing* all former Light; but the *Sun*, by his fiery Force, gains the Laurel, *gilding* all that his Beams can touch; whereby we perceive the *Weakness* of the *Silver Moon*, not able to distinguish Objects and make them apparent.

We exhibit here, at a moderate Distance, on the right Side of the Piece *four round Pedestals*, of equal Magnitude, with their Plinths and Mouldings running towards the Point of Sight.

On the *first*, as being the *Morning*, is seen a *bright Star*, giving a *short Ground-shade*, ending in a Point.

On the *second*, appears the *Sun*, in full Lustre, giving a *long and broad Ground-shade, sharp and plain*, like the Object.

The *third* has the *Moon*'s Presence, which produces *alike Ground-shade*. And

The *fourth*, whereon is a lighted Torch, causes, by this Light, a *long and enlarging Ground-shade.*

The End of the Fifth Book.

THE

THE ART of PAINTING.

BOOK VI.

Of LANDSKIPS.



ERE, the God *Pan* ſits playing his Pipes, with a Crook reſting on his Arm; and about him are *three Women*, frantickly dancing Hand in Hand: One of them is dreſt in *Green*, and on her Head is a *Chaplet of Herbs intermixed with Field-flowers*; another is in *Blue*, adorned with a *Chaplet of Bulruſhes and white Bell-flowers*; and the third is in *black or dark Raiment, wearing a Chaplet of Roots and Muſhrooms*. Theſe three Figures repreſent *Trees, Rivers and Grounds*. The Place opens an agreeable Country, enriched with Woods, Rivers and Hills.

CHAP. I. *Of Landskips in general.*

'TIS a conſtant Maxim, that

Variety's the Soul's refin'd Delight,
And the chief Viand of her window'd Sight.

Variety is the Soul of Mirth, Sting of Pleaſure and the Sauce of Life; 'tis ſo gratifying, that, without it, we think ourſelves Slaves, and, by a conſtant Return, we wiſh to live for ever: Without it we covet Death; becauſe the Soul, as pent up in a Dungeon, calls for Enlargement. But he is much out of the way, who hourly wants Variety, ſince any Exceſs is both ridiculous and hurtful, as well to the Agent as the Patient. He who propoſes a *Livelihood* from Art, is not to pleaſe himſelf only; becauſe his Happineſs or Unhappineſs depends not on himſelf, but *others*, according as his Works pleaſe or diſpleaſe; and, as every Creature has a particular Liking, and, when in Company, they are not to be ſatisfied with one Sort of Food, but with a Variety; ſo a judicious Artiſt ſhould ſtrenuouſly endeavour to qualify himſelf for *every Perſon's Taſte*; like an expert Apothecary, who ſtores his Shop with all proper Medicines for the general Good, and thereby gets Money. Let this ſuffice to hint, that a Landskip-painter muſt *not be wedded to one Choice*, either *too ſtirring and extravagant*, or *too repoſed and melancholy*; becauſe it would pleaſe but one Set of Men, and his Advantage would therefore ariſe but from few: Whereas Variety will allure both Sorts, and his Fame be the greater.

I thought it proper to premiſe this, as an Advice to many: Let us now, 'ere we come to the Eſſence of this Branch of Painting, conſider, that a *Landskip* is the moſt delightful Object in the Art, and has very powerful Qualities, with reſpect to Sight, when, by a ſweet Harmony of Colours and elegant Management, it diverts and pleaſes the Eye. What can be more ſatisfactory than to travel the World without going out of Doors; and, in a Moment, to journey out of *Aſia* into *Africa*, and from thence back to *America*, even into the *Elyſian Fields*, to view all the Wonders, without Danger or Incommodity from Sun or Froſt? What is more acceptable than ſhady Groves, open Parks, clear Waters, Rocks, Fountains, high Mountains and deep miſty Valleys? All theſe we can ſee at once; and how relieving muſt the Sight be to the moſt melancholy Temper?

Theſe Circumſtances being ſo glorious, entertaining and uſeful, let us conſider what conſtitutes a *fine Landskip*.

It conſiſts principally in an *orderly Diſpoſition of Lights againſt Darkneſs*; whence ariſes the good *Harmony*, which inſenſibly deceives the Sight, in ſuch Sort, that tho' it be a flat Cloth, yet it exhibits a *natural proſpective Opening, even Nature itſelf*.

Landskip requires two Qualities to make it delightful.

1. Diſpoſition. 2. Colouring.

The

The *Diſpoſition* is an artful bringing together of irregular Objects; which nevertheleſs ſeem not to be againſt Nature, or impoſſible.

The *Colouring* is a Conjunction of proper Colours in the aforeſaid Objects, according to their Situations and Qualities, agreeing with the *Nature of the Air* in ſuch manner as to repoſe and pleaſe the Eye.

And yet all theſe Qualities cannot alone produce a perfect Landskip, unleſs a *good Choice precede*; which conſiſts in joining together *Variety of Objects*, viz. *Woods* with Viſtos, wherein the Eye may loſe itſelf; *Rocks, Rivers, and Water-falls, green Fields*, &c. delightful to the Eye. Herein lies the Streſs of a Landskip, and Painting is very like Nature, with reſpect to Things inanimate; not to mention many others, as the *Embelliſhments*; which give it the utmoſt Perfection. However, this Variety conſiſts not only in the Difference or Irregularity of the Objects, as *Trees, Hills, Fountains*, and the like, but in the *Diverſity of each of them*; for Inſtance, *bending and ſtrait Trees, large and ſmall Hills, wrought and plain Fountains, Cottages and Palaces, green and ruſſet Lands*, &c. The *ſame Diverſity* is to be obſerved in *Colouring*, according to the *Seaſons of the Year*; that Lovers may not be cloyed by producing, with the Cuckoo, always the ſame Thing; as, *Stir and Motion, crooked and miſ-ſhapen Bodies of Trees, waving Branches, barren Grounds, blue Mountains, or Beaſts, Birds, Huntings and the like*; or, contrarily, *always Repoſe and Quietneſs, ſtrait Stems, clipp'd Trees, level Grounds intirely green, ſtanding Water, and the ſame Light, Colour and Nature.*

We have formerly ſaid, that a Table or Picture hung up, and viewed at a determinate Diſtance, appears *as the Life without-doors*; of which, the *Frame* ſhews only the *Thickneſs of the Sill* wherein 'tis put, or *Wall*, againſt which it hangs. The Queſtion is now, whether ſuch a *painted Opening* can be natural and deceiving, without fixing a Point of Sight and an Horizon *equal* with the Eye of the Spectator? and, whether it be the ſame, to place them higher or lower? And further, whether the Thickneſs of the Frame be ſufficient to ſhew the Thickneſs of the Wall, without continuing it upon the Cloth? I ſay poſitively, —— *No*, —— and that ſuch an *Opening* cannot be natural, much leſs deceiving, if one of thoſe Requiſites be wanting; which I prove thus. Take a Chair, and ſit at the Window with your Eye juſt level with the Sill, and then you will obſerve that the Horizon, or greateſt Diſtance parting the Sky and Earth, will, as I may ſay, approach towards it, and be parallel with your Sight, and that therefore you can ſee nothing but Sky: *Then ariſe, and you will perceive the*

Horizon alſo riſe, and that your Eye is *always level with it,* diſcovering here and there Objects on the Ground. Now, conſider the Inſufficiency of your Picture, when its Point of Sight does not agree with your Eye, and how Nature, joined to your imagined Art, is perverted, your Deceit made apparent and your Intentions ſpoiled. It is therefore evident, that the Picture, in which the Point of Sight is plac'd muſt determine your Diſtance, and that the *Eye ought never to leave the Horizon, but be always level with it.* If the Eye be *lower than the Point of Sight,* all the Objects muſt needs ſeem to *tumble forwards, and the Fore-ground to ſink.* If you are *above the Point of Sight, the Fore-ground riſes, and all the Objects are tumbling backwards.* How then can this ſeem natural and deceiving? Wherefore there is no other Way, than to hang the Picture in a certain Place, and fix a Diſtance whence it is to be *viewed without Alteration.* As for the *Frame, it is neceſſary to ſhew the Thickneſs of it on the Cloth, in order to know, at once, the Diſtance from whence you ought to view it; becauſe its angular Rays are directed to the Point of Sight.*

I am not inſenſible, that this Poſition may ſeem ſtrange to ſome; who will object, that they never obſerved any ſuch Thing in *Pouſſin, Titian, Bril* or *Franceſco Mola,* or other good Maſters: But the old Saying ſhall plead for me; *Example is better than Precept.* For they endeavour to follow the Miſtakes but not the Virtues of thoſe excellent Maſters. I am ſure, that, had thoſe great Maſters thought of theſe Obſervations, they would not have rejected them. Do you want Demonſtration, that every good Maſter approves of what I ſay, and follows it? Shew me but one Picture, Drawing or Print of theirs, exhibiting a [illegible] Viſto out of an Hall or Chamber, wherein they have forgot to expreſs the *Thickneſs of the Framing or Walls*; ſince, otherwiſe they muſt depart from the Naturalneſs, and we would ſay, that, inſtead of an *Off-diſtance,* they had repreſented a Picture or Tapeſtry. I therefore conclude, that if *Nature require* this in a Picture, it is ſtill more neceſſary, when we would have the Picture taken for Nature itſelf, in order to deceive even Maſters. But ſome think, —— *If I arrive in the Art, to their Heights, I ſhall be ſatisfied.* —— In the mean time Art deſpairs of attaining greater Luſtre by further Improvements.

But, to reaſſume our former Poſition, my Opinion is, that what has been ſaid ought to be regarded, when we meet with any thing in Halls, Chambers, Galleries and the like, whether in *Niches, above or in Chimneys,* or on other Occaſions: And the main Point is, to *place well*

the

the Horizon according as the Piece ſtands high or low. My uſual Practice was, to make the *Thickneſs of Walls plainly appear* in my Paintings; and would always have done it; but on Painting, on a Time, for a *Lover of Quality*, was obliged to alter it for his Pleaſure; on a Surmiſe, I did it to ſave Work, not for the Good of it; affirming, that the Painting was thereby dock'd, and too much incumbered: But *the Child muſt have a Name*; he imagining, that the Alteration made the Work look larger.

Here let it not be thought, that my Piece was wholly taken up with the Ordonnance, and the *Thickneſs* afterwards painted upon it; becauſe that would be great Folly. I firſt ſquared out the *Thickneſs*, and then adapted my Deſign thereto, as being more convenient than afterwards to paint the Thickneſs over it, and thereby dock too much of the Work.

Now, to give the ſtudious Artiſt a right Notion, as I think, how to compoſe a good Landskip, after an eaſy Manner, let him conſider.

1. The Nature of his Subject.
2. What Country he is to repreſent.
3. What Seaſon of the Year, what Month, and what Hour of the Day.
4. Whether the Subject require Sun or Moon-ſhine, clear or miſty, rainy or windy Weather.

Having fixed theſe Points, let him proceed to ſeek *proper Materials*, bringing them together, agreeable to his *general Deſign*, and diſpoſing the Objects in their proper Places, each according to *its Nature and Quality*.

Next let him place the *Point of Sight in the middle of the Piece*, higher or lower, as he would have leſs or more Sky or Ground, conſidering whether the Ground is to be a Level or not, and thus to order the Figures equal with the Eye, to diſcover directly whether the Painting be ſeen *thro' an high Window in a low Ground, or from a low Ground to on high*; for 'tis commonly known, that if Things be ſeen from *an Height*, the Figures ought to be *under the Horizon*, and when viewed from a *low Place*, they muſt *riſe above the Horizon*.

Having done this, let him chuſe a *proper Light*, falling in either from before, behind or aſide, to light the Objects accordingly: And then to diſpoſe the *principal Object* (if poſſible, and the Subject permit) in the beſt Place, in the *middle of the Piece*; at leaſt from off the *Edges of it*.

Of

Of divers *Paſſions*, if the Matter require it, I mean, if the Landskip be mixed with *Hiſtory*, *one ought to predominate*, and ſurpaſs the reſt in *Greatneſs*, *Beauty and Elegance*; filling always the greateſt Part of the Piece with it, whether by means of Trees or Buildings. The *By-works* muſt be ſuitable to it, the better to explain the Matter.

If the Subject be a *Wood*, it ought to be adorned with *Wood-gods*, *Guides or Terms*, *Tombs*, *Seats for Repoſe*, *Wood-nymphs and many other Things proper to it.*

If a *River*, it may be handled in the ſame Manner, with the Addition of *River-gods*, *Naiades or ſwimming Water-nymphs*, *Fiſhermen*, *Swans and other ſuch Ornaments.*

If a *Field* be the chief Object, it may be ſet off with *Shepherds and Shepherdeſſes*, *Cowherds*, *Bacchanals and others.*

Rocks and Caves require the ſame Management; with this Caution, that the *Eye be taken with the principal Object only*, without other Regard to the By-works, than as *Aids and Incidents*; for in ſuch Conduct lies the Beauty and Goodneſs of a Landskip.

As to the Ornaments of *modern Landskip*, ſuch as of the famous *Everdingen*, *Pynakker*, *Ruyſdaal*, *Moucheron* and others who follow the *modern* Manner, they do not call for the aforeſaid Embelliſhments, as having other ſufficient Matter, *viz. Cottages*, *Fiſhermen*, *Carriers*, *Waggons* and ſuch daily rural Occurrences, which are as proper to it as the *Antique*; for the Decorations alone, in my Opinion, make a Landskip *either Antique or Modern*; unleſs we exhibit *modern and known Places*, wherein the *Antique* would be very improper, as *Breugel*, *Bril* and *Hans Bol* have done, without Diſtinction between the loweſt Life and what is better. For Nature is in her Objects *now*, as ſhe was a thouſand Years ago; Woods, Fields, Mountains and Waters are always the ſame; and therefore *Nature is modern*, that is, *imperfect*: But ſhe is *Antique and perfect*, when we judiciouſly adorn her with *uncommon and magnificent Buildings*, *Tombs and other Remains of Antiquity*; which, in Conjunction with the Ornaments abovementioned, *compoſe an antique Landskip.* But when a *modern Proſpect* on the *Rhine* is deck'd with *antique Figures and Stories*, it muſt look ridiculous; ſince *Cottages and civil and military Architecture* will evidently diſcover the prudent Folly of the Maſter, tho' otherwiſe excellent in *both Manners.*

CHAP.

CHAP. II. *Of the Light, Form and Grouping of Objects in Landskips.*

LET us now proceed further, in conſidering the principal Qualities and Properties requiſite in a fine Landskip: Theſe, in my Opinion, conſiſt

1. In a good Diſpoſition of the irregular Objects, as well with reſpect to their *Matter, Shape and Form,* as their *Colour.*
2. In the *Number* and *grouping* them.
3. In a good ordering of the *Light.*

By *well diſpoſing the irregular Objects,* we produce *Life and Motion*; the Objects conſiſt of crooked, ſtrait, awry, high and low; and by the *Colours* we effect the ſame; when one thing is faint and weak, another melting, this ſtrong, that hard.

The *Grouping* conſiſts in *joining* thoſe irregular Objects; as of two Bodies on two different Grounds, *that* on the Fore-ground ought to be ſmaller than the other on the ſecond; thus, if a ſitting Figure come forward, a ſtanding one muſt be placed behind it; and on the third Ground, a decumbent Figure; on the fourth, a climbed one, and beyond it a ſtanding Figure again, *&c. Trees, Rocks, Buildings, Cattle* and other Things occurring in Landskip may be *diſpoſed in the ſame Manner ſo far as concerns the Irregularity of Objects*; which, in their *Matter and Colour,* I ſhall ſhew in the following Example. See *Plate* L.

I ſuppoſe then, in a Piece, five Grounds with the Offskip; of which, the fourth is the largeſt. On the Fore-ground, I place *a Vaſe of dark Porphiry,* number'd 3. On the ſecond Ground, *a Fountain,* number'd 4. On the third Ground, *an Hedge,* number'd 2. On the fourth Ground *a Statue,* number'd 5. And the fifth is a *low Offskip,* number'd 1. Thus much may ſuffice as to *Grounds going off* behind each other; the *ſame Diſpoſition* ought to be obſerved on a *ſingle or level Ground.*

As for the *Light,* its principal Management lies in *oppoſing Brownes and Darkneſs to middling and greater Light:* But when *two Lights* are to ſet off each other, the *Colour muſt effect this*; as for Inſtance, when a lighted Figure is to come off againſt a light Offskip, the former muſt certainly be of a darkiſh Colour, as having no Shade; and then

then it will produce a good Effect: For the chief Management lies in placing a *warm-coloured Object againſt a light, faint and weak Offskip; contrarily, light and faint Colours againſt dark and warm Grounds; the foremoſt and ſtrongeſt Object againſt the deepeſt Lointain; and the Objects further off, againſt nearer Parts of the Offskip:* And thus, light Objects againſt dark, and the contrary.

The Artiſt alſo ought to obſerve, that *two Lights* muſt never be *above each other*, unleſs one be *viſibly different* from the other in Force, either in *Colour or Tint*, leſt one ſeem to run into the other; which, at a Diſtance, would be a prepoſterous Union.

Moreover, *Part of the Lointain ſhould always be broken, and the Eye, on one Side or the other, kept nearer, either by means of a Wood, Rock, Building or other Object. A Part of the Horizon alſo ſhould always be ſeen*; or, for want of it, ſome *level Object, ſuch as a fronting Wall, Colonade*, or the like. This will produce Satisfaction to the Eye, and Elegance in the Piece.

No one will deny, that *unequal Numbers are the moſt perfect*; according to the Demonſtration both of *Philoſophers and Mathematicians*. This *Inequality* I alſo obſerve and follow in my *Diſpoſition of Figures*, thus.

Firſt, I place *one* Figure on the Fore-ground; then, *three* on the ſecond; *two* on the third; and *four* on the fourth Ground; and then again, *one*; and ſo forth: And thus, as well on a *ſingle level Ground* as where they happen *one behind another*. Theſe *unequal Numbers in the Groups* are, certainly, not of the leaſt Moment in Landskips.

As to the *Colour* mentioned before, 'tis to be eſpecially noted, that the *Colour which is predominant*, and has the chief Place in the Piece, muſt no where elſe be ſeen than with *little Parts*, I mean, *of leſs Beauty, Quantity and Dignity.*

CHAP. III. *Of the By-ornaments in Landskips.*

IT is uſual for Landskip-painters to have a particular Inclination for one Choice; one affecting wild and deſolate Proſpects; another, repoſed and ſoft ones; and a third, northern or frigid Views, Sun and Moon-ſhine, Water-falls, Downs, watry and woody Proſpects: And the Reaſon is, becauſe moſt People, by a ſtrange Impulſe, ſeem rather to covet the Gifts of Nature than *the Heavenly*; which afford what

what is *whole and moſt perfect*: In a Word, they ſeek *only a Part, tho' all be to be got.* This proceeds from *Youth and Ignorance*, wanting fundamental Knowledge, and therefore not judging, what is *moſt beautiful and profitable*; *nay, what they themſelves are fit for.* But it is moſt unaccountable, that many Landskip-painters are not able to embelliſh their own Works: To which, ſome may object, that as they have not made it their Practice, ſo they are content with handling *ſingle Proſpects* well, leaving any thing elſe to the Owner's Diſpoſal. A ſad Story, that they cannot do their Work without Help! Whence 'tis evident, of what Moment it is for a Landskip-painter to embelliſh his own Work, whether the Deſign be his own or borrowed; ſince certainly, if he be Maſter of his Art, he muſt alſo know what is moſt ſuitable in his Picture; *not Trifles, or Figures to no Purpoſe*; *but Hiſtories, Fictions or Parables, taken from Scripture, Ovid, or Æſop*; Ornaments which will enrich the Work. But this is ſeldom done; becauſe few have Time to ſpare, or *love Reading.* As for me, I would rather want Prints and Drawings than Books. As an Hiſtory-painter, I make uſe of Books, and Deſcriptions of Landskips and Beaſts: But were I a Landskip-painter, I ſhould provide *Books of Hiſtory*; for what ſhould I be the better for exerciſing one particular Part, of which I am Maſter, and neglecting others as neceſſary to be known? I need not learn what I already know; but 'tis impoſſible to get Skill in Things without inquiring into them. Have I Time for peruſing *Novels:* Why not alſo for neceſſary Things? Am I curious to know the State of the War, or deſirous of Peace for the Sake of Art: Of what Advantage is the Peace, if I do not qualify myſelf to meet it?

As there are few or no Painters who have no particular Manner; ſo few are qualified for *Embelliſhment*; ſince every one ſtrives to excel in ſomething, and to get a Name by a certain *Wonderfulneſs* therein, either by beautiful Colours, extravagant Draperies, broad and ſunny Lights or round and dusky ones; which often ſpoil a Work inſtead of bettering it: Theſe they cannot forbear (their chief Talent lying in them) tho' they frequently have a *contrary Effect*, when they are to *adorn other Men's Works.* We muſt alſo obſerve, that there are *two Sorts of By-ornaments*; *the neceſſary, and the unneceſſary.* The *neceſſary* are ſuch as appertain to the Matter, to wit, *immoveable and fixed Ornaments.* The *unneceſſary* are the *moveable* ones, *viz. Men, Beaſts, Birds, and the like*; which, with reſpect to Landskips, cannot be conſidered as neceſſary, but only as tending to *give the Pieces Life*, that they may not pall but delight the Eye.

To be more plain in this Point, we ſhall conſider, what a Painter ought to *obſerve and ſhun in the By-ornaments.*

I ſay then, that 'tis very indecent to place *a Woman alone*, reſting near a *Priapus*; much more, in *the Company of Men, unleſs you would exhibit a Strumpet.* 'Tis alſo improper, that *a Woman, well dreſt, ſhould ſit alone by a Way-ſide, or in a Wood, or ſtand prattling with ordinary People.* 'Tis much more proper to make *a Man ſitting, and a Woman paſſing by, than the Woman ſitting and the Man paſſing by, or holding Diſcourſe; unleſs he be inquiring the Way.* 'Tis alſo much better, that *a ſitting Man ſhew the Way, than one who is paſſing along.* If there be a *Company of Men and Women, let not the Men be idle, and the Women loaden*; and, if *a Woman be reſting by herſelf, do not aſſign her a greater Burthen than ſhe can conveniently carry alone, whether Bundles, Trunks or Veſſels. A Woman of Faſhion ſhould never travel alone thro' Woods or Valleys, eſpecially if youthful, without the Company of, at leaſt, a Damſel or Child. Shepherds and Shepherdeſſes, Husbandmen and Women, ſuit well together.* Where there are *no Sheep, a Shepherd or Piper, or Laſſes with Chaplets of Flowers, are improper; becauſe ſuch People are not ſent into the Field to prattle, but work; 'tis better to inquire after the Shepherd than the Sheep. Country-people's Children are ſeldom within-doors in the Summer-time, but generally abroad in the Field with their Parents; looking for Birds Neſts, gathering Wood or Flowers, digging Holes, making Garlands, and in other childiſh Actions. In mad Sacrifices or Country-feaſts and Merriments, no People of Faſhion ſhould appear, without good Reaſon for ſo doing, or that they are Spectators and ſtand ſomewhat off. Aged People, eſpecially Men, ſhould not be ſeen; becauſe they take no Delight in ſuch Recreations.*

It is againſt Nature and Reaſon to aſſign a doleſome Place for Mirth and Feaſting; or, contrarily, one embelliſhed with Figures and Fountains, unleſs the Subject require it. By ſuch Diſtinctions as theſe we may know a good Maſter.

He is an happy Painter, who knows how to adjuſt his By-ornaments to his Landskip, and this to them; thereby making both remarkable: But he deſerves greater Commendation, if he *govern all Things* by the Landskip. The Figures or By-works are certainly of no leſs Moment than the Landskip itſelf; yet he may be ſatisfied, if he continually endeavour to make the one as good as the other. Such an Artiſt is much preferable to others; for the *frequent Uſe of Prints, or other Men's Works, is not the right Method to become a Maſter*; you rely too much on them: Not that I diſapprove of them; becauſe they convey fine Ideas,

Ideas, and ſtir up the Mind (I muſt even acknowledge, that I ſhould have been inſufficient without their Aid) but you muſt get truly ſenſible *what Lengths you may go in the Theft*, not to fall into the common Error, out of which 'tis difficult to extricate yourſelf.

In treating of the *immoveable By-ornaments*, we muſt obſerve, that nothing is more diſpleaſing in a Landskip, than *always to ſee Houſes behind, againſt the Offskip; and, on the Sides, nothing but Trees and Hills, or ſcarce ſo much as one Stone upon another:* This Repetition muſt needs be diſagreeable; wherefore 'tis no Wonder, that thoſe, who are ignorant of *Architecture*, avoid it as much as poſſible: But it is ſurprizing to me, that many Landskip-painters will not be acquainted with that Art; even rather never deſire to exhibit it (how beautiful ſoever) than to be at the Trouble of learning it: Or of following the Models of others, which are ſo plentiful, and made for ſuch Purpoſes. A Point ſo eaſily attainable, and giving a Piece ſo great a Decorum. I have been long ſtudying the Cauſe of it, and can find no other than a Want of Inclination and Knowledge of its Virtues and Value: *'Tis out of the way to think that Landskips conſiſt only of Trees, Hills and green Fields, without Houſes; or, if there be Buildings, Ruins or Triumphal Arches, that then it is no more a Landskip; ſince no one will take an Hiſtory in a Landskip for a Landskip, or a Piece with Architecture and ſome Trees, for a Landskip or Hiſtory, but a Proſpect with Buildings.* A Landskip, ſet off with an hundred ſmall Figures, will never paſs for a Figure-piece: But, without Figures or Houſes, it is like a Wilderneſs or forlorn Country infected with the Plague, and where conſequently, no Houſes are ſtanding: It would indeed be a very proper *Greenland*-view.

CHAP. IV. *Of immoveable Ornaments; as Tombs, Houſes, &c.*

THE *Tombs*, exhibited in Landskips, require particular Notice; as giving not only a good *Decorum*, but alſo a *Probability to the Places of their Situation; that they may not be contradictory to Truth and Time.*

The moſt ſure Method is, when you introduce ſuch a Piece of Stone-work, firſt to chuſe a proper Place for its ſtanding, where it may be *moſt conſpicuous* to Paſſengers, in order to draw their Attention; where-

fore they are made more or leſs ſumptuous and elegant, *according to the Condition and Dignity of the Deceaſed*, or thoſe who cauſe them to be ſet up. They are commonly placed in the Fields *near high Roads*; or, at the *Entrance of a ſhady Grove, or elſe within it*; yet in ſuch a Manner as to be eaſily approached, and ſeen by thoſe who paſs by. If they be *coſtly and finely adorned* with Figures and other carv'd Work, they are uſually fortified againſt the Injuries of Time; ſome are crowned with Arches, or elſe with ſmall Pediments and Mouldings ſupported by Columns; and topp'd with a *Copper Vaſe placed between two Children* turning on Pivots, and holding Iron Clappers, with which, when moved by the Wind, they ſtrike on the Copper, and create a great Noiſe; their Motion was occaſioned by an Hollowneſs in their Backs: And this was done, they ſay, to drive away Devils and evil Spirits, who, as they imagined, continually haunted the Graves of the Dead. Some of theſe Tombs were encompaſſed with low cloſe Walls, to fence them againſt the *North-wind*. They were moſt Times placed on *raiſed Ground or Hillocks*, eſpecially in deſolate Countries; and we need not queſtion the Goodneſs of their Foundations, tho' we often *ſee them in Ruins or ſunk down*; ſince nothing, tho' ever ſo ſtrong, can reſiſt eating Time. It's not improbable, that about ſuch Places were *Benches for Reſt*; and, the more to draw the People, they ſometimes made *Fountains* near them. The Aſhes of the Deceaſed were commonly repoſited in a certain *Urn or Box* placed on the Top of the Tomb, or elſe in a *Niche near it*, elegantly carved, and inſcribed with *hieroglyphic Letters or Characters*.

Thoſe Graves or Tombs were ſo adorned with *Emblems and Figures*, as always to make us ſenſible, whether they were ſacred to an *Heroe, Philoſopher, Stateſman, ſylvan Deity*, or who elſe; if we may credit the Remains, and ancient Writers. It would be too tedious to enumerate all the Particulars touching theſe Tombs; and as thoſe Things ſerve only for By-ornaments to Painters, I think what I have ſaid is ſufficient, with the Addition of what concerns their *Materials:* Theſe were various, *viz. Porphiry, Jaſper, all Sorts of Marble, red, black and white; alſo Copper and other Metals; and ſometimes ordinary Stone.* We ſee often an *Altar* near them, whereon they uſed to offer to the Memories of the Deceaſed.

Of

Of Cottages and other By-ornaments.

Cottages and Country-houſes are uſually *low*, having their greateſt Conveniency and Extent below; and as the Inhabitants poſſeſs but few Goods (no more than what will ſupply their Neceſſities) their Rooms are but few. Theſe Dwellings are *plain and mean*, moſtly built with *Wood or common Stone:* They have *neither Order, Diſpoſition or Diviſion.* They ſometimes wattle them with a *Weaving of Reeds and Ruſhes, clayed over.* The *Roofs are thatch'd*, and not much window'd; commonly dark within, and *ſmeared without with a light Colour, Red, White or Grey*, that they may be ſeen at a great Diſtance. Theſe Houſes have often *Wells or Water-troughs near them*, or elſe *Fountains or Ciſterns* hollow'd out of a Tree, or made of *Stone.* The *Fountains are mean and artleſs*; but near the Town, they are *ſumptuous*, and magnificently adorned with *Statues and other Ornaments.* We alſo find *Vaſes* or elegant Pots with Baſs-reliefs, ſtanding on *high Pedeſtals*, above Reach, to preſerve them from Damage. Sometimes they are a *little decayed and broken*, or *ruined by Time and Weather*; as alſo by the Barbarity of Soldiers; as may be perceived in the *Fragments of Columns lying up and down in the Roads, or near them*; likewiſe *Pieces of Frizes* with Baſs-reliefs; and *beautiful Cornices*, the *Remains* whereof, and *their Baſements* are *ſtill ſtanding.* We ſee alſo, about the Place, *Pieces of broken Coloſſes*; ſome *half within Ground*, others *lying tumbled into a Moraſs.* And, in the *Woods* appear *Stone-lions* and *Lioneſſes*, *reſting on Pedeſtals, and ſpouting Water out of their Mouths.* On *Hand-rails* they uſed anciently to *place Sphinxes*, if their Meanings did not allude to the *Secret of Sciences*; for then they commonly *ſupported Columns, Pyramids* and *Tombs.* They uſed frequently, as 'tis ſtill ſometimes the Cuſtom, to *raiſe Heaps of Stones bearing Inſcriptions and Characters.* They likewiſe ſet up *Poſts for Guides*, or Figures for the ſame Uſe; eſpecially in *winding and croſs Ways*; where we often ſee *Terms* at the *Ends of Roads or Lanes*, to adverti ſe Travellers of Danger, in caſe a Moraſs, Water or other Stoppage ſhould croſs the Way. Whence, the Word *(Term)* takes its Origin, ſignifying, *Bound or Limit.* Thoſe *Terms* are like a *reverſed Pyramid, ſquare, with a gaping Head on Top, generally of Copper or other Metal*; in the Mouth of which the Wind by its Play made a great Noiſe. All theſe Things have a *ne Decorum*, and give a Piece uncommon Grandeur, *if well placed, nd ſuitably adjuſted*; *eſpecially in Landskips.* To conclude this Chapter,

ter, I adviſe the Artiſt *not to uſe theſe Ornaments too profuſely*; nor *repeat them without ſome Diverſity*, becauſe otherwiſe he will prove cloying, to his little Honour or Advantage.

CHAP. V. *Of beautiful Colouring in Landskips.*

IF any thing charm the Sight, I think 'tis the beautiful Green of Trees. How do we long for the lovely Spring! Is any thing more refreſhing to the Eye than the firſt Greens of that Seaſon? Spirits and Diverſions ſeem then to revive in all Creatures. If a real Proſpect have ſuch Effect, that of an artful and agreeable Landskip has not much leſs, wherein the bright Green and other delightful Colours ſhine.

But, tho' it is not probable, that a Landskip painted *intirely Green* ſhould pleaſe more than one in *foul and Grey-green* Colours, yet we ought *not to uſe Verdegreaſe* to fetch out a fine Green; ſince, tho' it be the moſt beautiful, yet is *not the moſt pleaſing to the Eye*; and moreover, very *fading* and changing.

It is nevertheleſs to be lamented, that Men who pretend to great Skill in painting Landskips, intirely baniſh beautiful Green out of their Works, and introduce, in its Place, Black, Yellow and other ſuch Colours.

It's true, that Plants and Herbs differ as well in their Natures and Qualities as Shapes and Colours; that ſome are of a beautiful Green; others, Blue; ſome, Yellow or Ruſſet; others, Grey; ſome, of a fenny; others, of a watry Colour; nevertheleſs Art teaches us not to imitate the faded and mean, but what is *moſt charming* and agreeable. In the Diverſity aforeſaid we ſee the *abject and the mean, and the beautiful and moſt beautiful.*

If now it be ſaid, that the Artiſt ought to exhibit every thing that is beautiful, as well as the contrary, and that he only apes Nature; I allow it; but then he muſt be an Imitator of *well-formed Nature*, and elegantly paint her *moſt perfect* Parts.

But by my Poſition, that beautiful Green is beſt and moſt charming in a Landskip, let me not favour the perverſe Opinions of ſome, that Colours cannot be too beautiful, either in Hiſtory or Landskip, tho' they exceeded Nature itſelf (of this I have largely ſpoken in the Chapter of the *Harmony and placing of Colours*) for at that Rate, how can one

one Colour ſet off another? What becomes of the Harmony or Conjunction of Colours, when, as in *Muſick*, high Tones do not agree with the low? How can Gold be ſet off by Gold; or Pearls, by Pearls? Were all Things compoſed of thoſe two precious Bodies, Richneſs would not be apparent. The Proverb ſays, *Tenues ornant Diademata Cunæ.* That is

The Gold of Crowns may boaſt its native Worth,
But meaner Objects bring its Luſtre forth.

Many Painters have err'd in this Particular; of which I ſhall give one Inſtance. A certain Artiſt had once painted a Landskip, wherein the firſt and ſecond Grounds, and every thing belonging to them, appeared beautiful and natural; but on the third Ground all was grey and foul: On this laſt Ground he had placed a Man in a beautiful ultramarine Garment, as bright as if he had been on the Fore-ground. He was told, that thoſe two Things were unnatural and Oppoſites; I mean, *a foul and muddy Green and ſo beautiful a Blue Garment*; which was moreover (as the Man was walking in the Sun) painted as bright and beautiful in the Shade as in the Light, tho' the Light ſhould have been more broke. But the main Error lay, in *breaking the Green of the Offskip too much, and not at all bringing down the beautiful Blue Veſtment, tho' at the ſame Diſtance.* This Example may ſuffice to ſhew, that the Parts ought not to be broken or fouled ſo *ſuddenly*, tho' we ſee it done by many, in order to make the foremoſt Parts look beautiful and ſtrong. Nature ſhews *no ſuch ſudden Alteration*, nor clear Weather ſuch Miſtineſs in Sun-ſhine.

CHAP. VI. *Of the leafing of Trees.*

MANY Painters find the leafing of Trees an hard Task. Moſt of them in this Point ape the Manner of this or that Maſter, without conſulting or ſtudying the Life: By which means, their Leafing commonly becomes ſet and ſtiff, and *always of one Manner*; inſomuch that we cannot diſtinguiſh, in their Pictures, the Elm from the Willow, or the Oak from the Linden.

Nature inſtructs us to know them from afar, by their different Colours as well as by their Growths and Shapes; wherefore, to proceed regu-

regularly and gain Eminence, in this Study, you ought exactly to *obſerve the Life*, and the *ſeveral Sorts of Green and Leafing ſeen at a Diſtance, whether they are cloſe and maſſy, or thin leaved and branched, and whether they hang in Cluſters, or uniformly on their Boughs. Mind nicely the Difference of their Colours in their ſeveral Kinds*, as well while *growing*, as in *Perfection and Decay*. Alſo the *Sizes of their Bodies, ſhort or long*; and whether they grow *ſtrait or crooked, in dry or watry Places*.

Another difficult Point, but which cauſes the greateſt *Decorum*, is the *Roundneſs or Relief of the Trees*: A good Method for effecting this, is, to obſerve *how large the Spread of the Tree is*; ſuppoſe it 30 or 40 Feet. The *upper Roundneſs* or Near-ſide muſt have the *ſtrongeſt Light and Shade*; diminiſhing gradually every 5 or 6 Feet; *and the Extremities to melt into the Sky or other By-work*, tho' the Light ſhould happen to fall into the Piece from a Side; for the *more the Light approaches* you, the *ſtronger* it touches: And if, on that Occaſion, you light and heighten the utmoſt Edges, it can add nothing to the *Relief*; becauſe the Light rounds off too ſuddenly; and having once painted it too ſtrong, you cannot help it by glazing, without muddling; ſince it will always appear diſtinct from the other Parts as well in Colour as Neatneſs.

There is alſo as great a Difference between the *Bodies* of Trees as their Leaves; ſome are more beautiful and Painter-like than others; theſe again more ſtrait and ſound; thoſe differing in Colour from others, *&c.* But a chief Regard is, *not to place Aſh or Linden-leaves on Oaken Bodies, nor thoſe of the Willow upon Elm; for each Stem muſt produce its own Leaves*; tho' this Conduct be not heeded by many. You ought alſo not to put young and beautiful Leaves upon an old Stem; for the former is like ſetting a Man's Head on a Monkey's Carcaſs, and the latter like patching a Child's Face upon an old and decayed Man's Body.

We likewiſe often ſee, in *Common-light*-Landskips, the Leafing lie very *ſharp and edgy againſt the Sky*: whereas Nature teaches, that even the Leaves of the *foremoſt Trees unit with the Sky on their Extremities*, and appear *dull* againſt it; and in the *Offskip* ſtill *more dubious*.

CHAP.

CHAP. VII. *Of the placing and following of Landskips.*

I FIND nothing more diſadvantageous and irkſome to a Painter, than to wed himſelf to *one Manner of Repreſentation:* Nature herſelf and the following Precepts will ſhew the Error of it.

Firſt, with reſpect to the *ſeveral Places* where the Pictures are to be hung; for I hope no one will argue, that a Piece ſuits any Place; and without a Variety in the Manner of a Maſter, I cannot judge whether he be a true one, or how rich his Thoughts are.

Secondly, Becauſe the Artiſt ought, in his Ordonnances, to comply with the *Fancy of the Proprietor*, as far as Reaſon and the Rules of Art and Decorum permit.

As to the firſt, common Nature ſhews him his Error. Do we not behold Sun-ſhine and fine Weather with greater Pleaſure and Attention after a Storm? And can it have a leſs Effect on our Senſes in a Picture? There's even no Country ſo deſpicable, but in leſs than nine Miles Diſtance it will exhibit a new Proſpect. How can it diſpleaſe a Painter ſometimes to repreſent ſtormy Weather, and then calm and delightful Sun-ſhine? Since the great Unlikeneſs cauſes Variety, and this charms the Eye. Now, we ſee a ſhady Grove; then, a Wilderneſs; next, a repoſed Landskip, *&c.* Great Water-falls, huge Oaks, Rocks and the like Objects, well handled, look alſo very pleaſing in a Room. Thus we might, as I may ſay, ſhew the World in Epitome, and behold it at one View.

If a Painter always follow *one Manner*, how often will he expoſe his Weakneſs and Incapacity? If it be Sun-ſhine, what Places will he find to ſuit all his Pictures? Can he place them always in the Sun, in order to ſhew their Naturalneſs? but granting the Work to be placed in ſuch a Light, another Unhappineſs will ſtill attend it; for the Sun-light will fall into the Picture from a Side, and the real Sun-ſhine will come upon it fronting.

From which Premiſes 'tis apparent, that the common Light is not only neceſſary, but always the moſt advantageous for Chamber-pieces.

A good Painter ought to be prudent in the Diſpoſition and Choice of his Work, carefully obſerving the *Nature of the Place*, that his Art may not diſjoin, but aid the Architecture; making his Landskips

(in order to *look like Nature*) *the further they are from the Light of the Room, ſo much lighter than thoſe which are near it*; for otherwiſe, they will *look but like Pictures.*

The ſecond Conſideration (which is a great Addition to Ornament) reſpects the *fellowing or matching* the Pictures well; and tho' *Matching-pieces* be very well known, yet many People entertain wrong Notions about them. Their Opinions, touching what is neceſſary in a *Fellowing-picture*, are various: But they generally agree, that it conſiſts of an Uniformity of Conception and Diſpoſition of Objects, Colour and Light: To which, ſome add, that if one Landskip be a flat Country, the other ought to be the ſame; if one be rocky, the other ought to be ſo too: In ſhort, they muſt be ſo much alike, that, on coming together, the one ſeems to be an Impreſſion of the other; in both, equal Sky, equal By-ornaments, equal Filling; nay, ſo very equal, that there muſt not be a white Speck in the one, but the other muſt have it alſo.

My Belief is, that theſe Niceties are owing to the Wilfulneſs of Artiſts, and that, in a *Matching-picture*, nothing more is requiſite, than an *equal Point of Sight and Uniformity in the Figures, when it muſt hang at a like Height with the other:* He who would join the reſt of the Particulars, ſeeks the fifth Wheel on a Waggon; for why, after ſatisfying my Curioſity in viewing a ſolitary Wilderneſs, ſhould I not enjoy the Pleaſure of a pleaſant Plain? Or a woody Landskip in Oppoſition to an agreeable Water-view and a delightful Proſpect? I think the Word *(Fellows)* ſufficiently implies, that they are two Pictures of *equal Size, alike framed*, receiving the *ſame Light*, whether they hang above or next each other, *moſtly alike filled with Work*, and the *Figures of equal Magnitude, and leſſening towards the Point of Sight.* And as for the Thoughts or *Deſign*, the more *different* they are, the more *agreeable*; and the better ſhewing the Richneſs of the Maſter's Fancy. In a Word; *a Landskip ſuits beſt with a Landskip*, and *Architecture with Architecture*; and more is not, in my Opinion, required in well-fellowing a Picture.

CHAP.

CHAP. VIII. *Of the Lights in a Landskip.*

ALTHO' we have largely treated of the *Lights* in the preceding Book, yet I find myſelf obligated to ſay ſomewhat about it, with reſpect to Landskips; eſpecially *Front-lights in Pieces which face Windows*: This Point puzzles many Painters; and not without Cauſe, ſince 'tis a critical Proof of their Capacities.

The chief Reaſon of this is, that Artiſts will not venture to undertake any think that is unprecedented; and no one has Courage enough to ſet the Example. They plead a main Difficulty ariſing from hence; namely, that, having a Front-light, they cannot make Shades on the Ground or Objects, but muſt find their Effects going off and Force *only by the darkeſt Touches:* As if the driving Clouds did not cauſe large Ground-ſhades; which daily Experience ſhews they do. In the next Place, theſe Men tacitely confeſs their Ignorance of the Force and Harmony of Colours, in chuſing dark Objects againſt light ones, and the contrary; for, placing againſt an Offskip of green Trees, light-coloured Objects, ſuch as White, Roſe-colour, light and ſtrong Yellow, and the like, you have *no need of large Shades.* Would you make Objects againſt a light-coloured Building, let them be of dark Colours; or, a Vaſe of a warm and brown Colour, and againſt it, a lighter Object again; and againſt the Offskip the foremoſt Work, is made ſtrong by the Diminution of the Tints; ſince all that goes back or retires becomes darker and more dusky; as the Shades, on the contrary, grow fainter and weaker the further they are off. Again, the Grounds themſelves can afford us great Helps; one may be light Yellow, another Green, another bluiſh, according to their Qualities, as we ſhall further ſhew.

As to the *Figures*, they may have a ſufficient and natural *Side-ſhade* for ſetting them off; for thoſe, which are on the Side of the Piece, which moſt goes away from the Light, will receive much more Shade than the middle ones; as alſo a Ground-ſhade; becauſe they go ſo much *aſide from the Point of Sight, and the further, the more.*

We conceive alſo, that if any Houſes or other upright Works running towards the Point of Sight were placed quite on the Side, the one high and the other low, as here, a Grotto with a Viſto, there again ſomething elſe with ruſticated Stone, or Balluſtrades, *&c.* and before them a Water,

a Water, along the Extremity of which, ſome Vaſes or Figures were ſtanding on Pedeſtals; theſe Objects, I ſay, altho' they had no perfect Shade, yet, with reſpect to the Light, would ſuffice; and moreover, throw Ground-ſhades againſt each other: Which would give the whole Work a great *Decorum* and Elegance.

If it be objected, that this Management would cauſe too great a Force on the *Objects without the Piece*; and make it look empty in the middle, and the Eye of courſe be drawn too much to the Side; moreover, the *two Corners* of the Piece would then be *too confining*: I anſwer, that, if the Ordonnance be diſpoſed on ſuch a Ground as aforeſaid, and the *Colours well choſen and ordered*, the large Light in the *middle* will be found the *ſtrongeſt*, and the *Side-work more cloſe and compact*; and by ordering ſome Pedeſtals with Vaſes, here and there, againſt the large and broad Shades of the Buildings, they would produce a fine Effect.

Many dare not introduce any Ground-ſhades on the Fore-ground, in ſuch a fronting Light, in order to break a little that large Light, and make it go off; alledging, that the Wall covers it, and thinking, that no more Ground-ſhade can be ſeen on the Ground than that of the Wall: But theſe Men are much miſtaken; they ſtand and behold the Place, but do *not conſider what is built over their Heads*; *what high Stories, and what large Ground-ſhades thoſe Things ought to cauſe on the Fore-ground going off*, which they muſt imagine to be ſeen without Doors above the Opening of the Piece; for, tho' it ſtand againſt a plain Wall, yet it artfully repreſents an intire open Pannel in the Room, the Light whereof falls directly into it.

To be the better underſtood in what I mean by *(Objects without the Piece*, or *Out-works)* I add the following Demonſtration in *Plate* LI.

In the Part A place a Point of Sight B, and draw from it two viſual Lines C and D: Now all that is without thoſe Lines, is without the Piece E, and called *Out-works*, and may be ſuppoſed to repreſent a continued Stone-work united and joined to the Wall F, whereby Shades and Ground-ſhades fall on the Ground; and all above it being Sky, you can, as is ſaid, ſhew the Height of the *Houſe or Chimneys*, by *Ground-ſhades falling into the Picture.*

Here it may be asked, whether the Figures in the middle (which on this Occaſion make the principal Light) ought not to be altogether, or always the major Part of them, in the Shade? To which I anſwer, that the *Height or Lowneſs of the Houſe muſt govern in that Point*; for, if it be

be high, the Ground-ſhade will be longer; if low-roof'd, neither ſo long nor broad.

This Method, ſo far as it relates to *Fronting-pieces*, is as well founded as helpful, and, tho' never practiſed, 'tis however not to be rejected: But no body will lead the Way, without ſeeing the Examples of others. And yet, every Day, as we walk in Sun-ſhine, we may make this Obſervation in Nature; the Sun ſhews us Examples enough. Moreover, 'tis natural in viewing Things, rather to have the Sun *behind* than in our Faces, and yet many repreſent the Sun-light *behind in the Picture*, and not one does it *fronting*; as having no Knowledge of the Natures and Effects of Colours, nor of making Lightneſs and Darkneſs againſt proper Grounds, and, conſequently, do not underſtand due Harmony. Pourtrait and Baſs-releif-Painters dare venture to do it, and find ſo much Advantage in it, as thereby beſt to deceive the Eye; to their great Honour.

If the Artiſt think he can apprehend me better by an Example, I will freely give him one. See *Plate* LI. aforeſaid.

I place then, on the right Side of the Piece, a Row of Houſes running towards the Point of Sight. The firſt is ſquare, with a Step into the Door-way; the Door is half hidden behind the Frame of the Piece, and ornamented with two Pedeſtals with *Sphinxes*. Two or three Feet over the Door is a ſmall Moulding which ſupports the Roof. Near this Building ſtands another, riſing ſomewhat higher; the Side-walling whereof is plain, and in Front are a Door and Window. On each Side of the Entrance ſtands a Pillar ſupporting the Entablature, and thereon is a Compaſs-ſpandrel. Next this, are ſeen Rails running up to another Houſe, which is *higher than the firſt, and lower than the* ſecond. Ten or twelve Feet further off ſtands an *high Wall*, running croſs the Piece; and in this Wall, on the left Side of the Point of Sight, is a large open Gate-way, thro' which we ſee the Offskip. Above this Gate, on the right Side, appear the Tops of ſome large and high Trees, which fill the Sky. In the middle of the Piece, we exhibit an octangular Stone, and, againſt the Front-cant, a Water-trough. This Stone is about 8 or 10 Feet high, and has, on Top, a Ball. On the left Side, *without the Piece*, ſtand ſome Trees running towards the Point of Sight.

Now, obſerve the Light (which, as has been intimated, falls into the Piece *fronting*) and what *Ground-ſhades the Objects give each other, and their Courſe with Reſpect to the Sun's Height.*

He now, who underſtands *Perſpective*, may eaſily gueſs, what Shades ſuch Objects will give on the Ground, how large and long they will

be

be, on what they will fall, acroſs, and runing towards the Point of Sight: Likewiſe, how much this Front-light will exceed a Side-one, in Brightneſs as well as Colours. *All Things parallel with the Horizon are intirely lighted by the Sun; and contrarily, thoſe which are parallel with the viſual Lines, are dark and without his Reach, and ſo exactly limited, that the leaſt Projecture, even of an Inch or a Straw's Breadth, will receive Light*; as the Example ſhews.

As for the *Set-off* or Harmony, no one will doubt whether it is leſs to be found in a fronting Sun-ſhine than a ſide one; for, what is wanting in Shade the Colours and Tints will doubly ſupply.

This Sort of Light, how odd ſoever it may ſeem to thoſe who never tried it, nevertheleſs affords many beautiful and advantageous Accidents very pleaſing to the Eye; but I muſt obſerve, that the *wider and larger* the Piece is, the more charming it becomes, than in a narrow and high one; becauſe, the *more the Objects approach the Point of Sight, the leſs Shade they give, and the further they go off ſidewiſe from it, the broader are the Shades.*

I did not propoſe to ſay any Thing further about the *Lights* and their Qualities; but in the Courſe of Writing, ſomething of Moment touching them ſtill occurs to my Thoughts, which I think worthy of Obſervation, as being ſo uncommon, that I doubt whether any Inſtance has been before given of it; it is touching the *Air or common Light falling from on high thro' an Opening into a round and cloſe Temple, or any Place of Retirement, rocky Repoſitory for the Dead, &c.* I ſuppoſe the Opening as the Deſign will permit. Now we have formerly ſhewed, that common Light, contrary to that of the Sun, illuminates the Objects with widening Rays; wherefore, all Things, *going away* from the Center of the round Temple, have *longer and narrower Ground-ſhades*; as the *nearer* the ſaid Center, the *ſhorter*; even ſo much, as if, ſtanding juſt under or upon that Center, they give not any Ground-ſhade at all, except under Foot. On the contrary, it will be found, that ſuch Objects receive ſtronger Light from on high than thoſe which go off ſidewiſe, and the further they go off, ſtill the leſs: Yet we perceive the contrary in the Reflexions from the Ground. The more the Objects approach the Center, the lighter they are in Reflexions, be the Ground even White, or Blue, Red or Yellow, Light or Dark.

As for the Courſe of the Ground-ſhades of the Objects, let them ſtand where they will on the aforeſaid Plan or Ground, they flow from the Center or middle Point directly under the Light.

CHAP.

CHAP. IX. *Of Landskips in a ſmall Compaſs.*

WE have formerly aſſerted, that Repreſentations in a ſmall Compaſs are neceſſary as a general Rule for all Choices; which we ſhall exemplify in *Landskips* on almoſt the ſame Baſis as that of *Hiſtory*; to wit, that there is a Difference between a Landskip in a ſmall Compaſs, and the contrary; and that the former is much more artful and troubleſome than the latter, tho' having leſs Circumſtances: To which, we ſhall ſubjoin the Requiſites neceſſary to both, in order to make each in its Kind equally good; together with a Remark touching the By-ornaments.

As to Landskips in general, they are, as we have ſhewed, in the ſame Caſe as Hiſtories; to wit, that a large Ordonnance in a ſmall Compaſs, carries more Art, Knowledge and Eſteem than the contrary; becauſe the Objects require more Work, and a more plain and diſtinct Expreſſion of their Qualities; which in ſmall Objects, in a large Compaſs, is not ſo nicely requiſite; for the nearer we approach the Objects, the more ſenſible they become. As in *Hiſtories*, Variety of Thoughts and Objects occur (for compoſing Ordonnances, either ſmall or large, with 2, 6, 20, 50, even an 100 Figures) in Palaces, Halls, Galleries, Towns, Villages, in the Field and Woods, *&c.* So in *Landskip* offer an Infinity of Objects for making fine Views, both in ſmall and large Compaſs, ſuch as Woods, Plains, Rocks, Wilderneſſes, common Roads, Buildings, Fountains and Statues, ſolitary Places with Tombs and Grottos, Sea-ports, Caſcades or Water-falls, in order naturally to exhibit therein all Sorts of Occurrences, the heroic and paſtoral as well as the ſatyric, mournful, joyful and merry. And tho' we could order all the aforeſaid Particulars into one Piece, yet they cannot produce ſuch an Effect, in reference to Art, as each ſingly will do; it being certain, that Things ſeen from afar, as we have formerly obſerved, never ſatisfy Curioſity ſo well as thoſe which are near; whereby they become to us more diſtinct, as well in their Exiſtence and Form as Colour. We know, that the more the Objects diminiſh and go off from us, the more they abate of their Littleneſſes, not only in their Superficies, but alſo in their Out-lines and Sways. A Tree's Body full of Holes and Knots, appears ſmooth and even at a Diſtance; even the

the crooked will ſeem almoſt ſtreight, and the whole Leafing as one Maſs.

It's true, that a large and conciſe Landskip does not give general Satisfaction; yet we know, that an Aſſembly of few *(but People of Judgment)* will never break up without doing Buſineſs; when, contrarily, a Meeting of the Vulgar ſeldom does any thing without Confuſion. It's the ſame in Muſick, with *many* Voices; they make a great Noiſe, but never affect the Senſes like the *ſingle* Voice of a fine Woman, accompanied with the *Baſſo continuo*; which intirely charms us, make us ſigh, even ſometimes ſhed Tears and this is only cauſed 1. By the Force which lies in a *Solo*, ſupported by the *Baſs*. 2. By the Diſtinctneſs of the Words ſweetly utter'd; and laſtly, by their Senſe or Paſſion: All which is not to be found in a great Concert; becauſe we cannot underſtand the Words, much leſs the Senſe, but fix our Attention on the general Harmony only. It is true, a great Performance of Muſick will pleaſe common Senſe, but an artful *Solo* is for People of Judgment; the former does, in ſome meaſure, affect the Body, but the latter touches the Soul, and leaves laſting Impreſſions.

The principal Difference between ſmall and great Landskips lies in the *Point of Sight*. In the *Great in a ſmall Compaſs*, the Horizon is commonly ſomewhat low, and in the *Small in a large Compaſs*, high: In one is a high Ground, in the other a Valley; the one is a natural Repreſentation, and the other looks like a Map: The one keeps a good *Decorum*, let it hang ever ſo high, and *every thing looks upright*; in the other *all things ſeem to be tumbling*; and it appears well no longer than while on the *Eaſel*. In a great Landskip in a ſmall Compaſs all is ſeen plain and diſtinct; at leaſt one Part, according as the Choice is; in the ſmall in a large Compaſs we can perceive nothing perfectly but the General; partly, becauſe the great Light creates a Faintneſs, and partly, becauſe the Piece is viewed at a great Diſtance, as hanging commonly above other Paintings: 'Tis even a certain Maxim, that as Pictures never hang below the Eye, unleſs in an Auction; ſo a Landskip with an high Horizon, muſt always needs be falſe. I leave the contrary to any one's Judgment, how much more *Decorum* and Advantage it has, when of ſuch an Extent as to be placed high or low, even up to the Cieling, without Fear of being hung below the Eye, when the other muſt find it's Comfort under its ſet Height, without Hope of ever gaining its *Decorum*, unleſs by coming caſually on the Eaſel again.

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After having ſhewn, that *a great Landskip in a ſmall Compaſs*, with a low Horizon, can bear hanging above the Eye, and look becoming; and that *a ſmall one in a large Compaſs*, becauſe of the high Horizon, loſes its true Quality, to the Detriment of the Painter; we conclude, that there is no better Method to be uſed with *a Landskip of large Extent*, in order to make it becoming and natural, than to ſet, as aforeſaid, the Horizon ſomewhat lower; ſince ſuch Pieces are always placed above, I may ſay far above, the Eye.

But here, perhaps, a Difficulty may be ſtarted; namely, that if the Horizon be ſet ſo low, the Sky will over-power the Principals of the Picture: But in Anſwer, let me ask, whether the Sky is to be looked on as an uſeleſs Patch? Does not the Sky moſt adorn and invigorate a Landskip, and make it look agreeable? Muſt we ſuppoſe the Earth to excel the Heavens in Magnitude? *Ay*, But, ſay they, *there is nothing to be ſeen in the Sky.* —— But is a beautiful Sky ſuch a Trifle, and ſo eaſily to be painted? Is it not more artful to repreſent thin driving Clouds than a flat Ground, here and there an Hill or Plaſh of Water, Graſs or Herbs? A beautiful Sky is a Proof of a good Maſter; but if it ſeem too large, we have an Help for *that:* Make the Fore-ground ſomewhat large, and then a *Tree or two*, thick or thin-leav'd, will take up enough of the Superfluity, and break any thing that is obſtructing. Likewiſe a *Building* may ſerve, either fronting, or in Profile; or, inſtead of it, a *Pyramid* or Obelisk: Theſe, not to be flung into the Offskip, according to uſual Practice, but brought on the *Fore-ground great and ſtrong*; letting the Tops of thoſe Objects advance high, in order to *fill*, and thereby, as I have ſaid, in ſome meaſure, here and there to *break the Sky*. But, here it may be again objected, that ſuch large Trees would not look fine, becauſe their Leafing cannot be ſeen: But is the Leafing of a Tree of more Value than the Top of a beautiful Building, Pyramid, or any ſuch uncommon Object? Muſt theſe give place, and be left out for the ſake of a Tree? Would it not look wonderful, and be a great Pity, that one in an hundred ſhould loſe its Leafing? Let one, two, or more Boughs ſhoot forth; there are enough without them. I ſay then, that, by this means, the *Sky will be ſufficiently filled*, and the Difficulty removed. And now the Sky is moderated, and the greateſt Force lies in the Landskip and By-ornaments; the Fore-ground is elegantly embelliſhed; the Offskip broad and deep, with an Extent equal to my Wiſh; and the Horizon ſuch, as I need not fear the *tumbling* of the Objects.

When I ſpeak of placing forwards, *great Trees, elevated Buildings, Pyramids and large Figures* for By-ornaments, ſome may poſſibly ſay; That then the *Ground goes down behind, and riſes forwards*; ſince they cannot reliſh any thing they are not uſed to, and which requires the Objects to be ſomewhat more finiſhed and larger than in their common Way: But altho' I have thus ſhewed the Preference of one Manner of Painting before the other, yet I do not preſcribe it as a Law to be always followed. My Deſign is only to illuſtrate what is fine in the one above the other.

CHAP. X. *Of painting Rooms with Landskips.*

I THINK this Point to be of Moment, and weighty enough to be conſidered with Attention; the rather, ſince ſome Painters often happen to ſee different Management with reſpect to the Rules for painting Halls, Parlours, *&c.* and therefore cannot reſolve on what is moſt ſuitable and advantageous for thoſe Apartments; and when they are to perform ſomething therein, ſo many Difficulties ariſe, and their Opinions ſomuch vary, that they are at a ſtand whether they ſhall repreſent a *Picture*, or, a *Painting in the Manner of Tapeſtry*, or, *Nature itſelf.*

As to the *firſt Sort*, we muſt be ſenſible, that the Pictures, being all of a Size, and placed orderly, will be taken, by the Knowing, for abſtracted Paintings, *having no Relation to the Room*; according to the Notions of thoſe, who, being Maſters of a good Collection, are indifferent where their Pictures hang, whether againſt bare Walls or Hangings. As to the *ſecond Sort*, 'tis certain, that Paintings, made in the Manner of Tapeſtries, will never be taken for real Tapeſtries, be their Borders ever ſo beautiful and elegant; and therefore have not the Effect which the Maſter purpoſes. The *third Sort, viz.* to repreſent Nature, is certainly the beſt: For, what can be wanting, when the Work is natural, artful and *proper to the Place?*

A Repreſentation of Tapeſtry is a lame Picture. And a Picture, not agreeing with *Nature and the Place*, is alſo deficient; wherefore a Maſter, who paints ſuch, is unpardonable; becauſe, inſtead of adorning the Room and *preſerving its Architectonic Order*, he at once *ſpoils both.*

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I was one Time asked, whether any certain Rules, beſides the *Light* and *Point of Sight*, were neceſſary for *Hall-painting*. I anſwered, that the *Architecture ought to be obſerved throughout, as far as concerned the Compartition and Ornaments*; and that, whether painted or real, they muſt correſpond with the *Door, Mantle-piece and Alcove*, and the whole Work take its Proportion from *one Order*, that it may look proper, and make up *one compact Body*. Now, if a Wall were to be covered with a ſingle Picture, it muſt be handled in the Manner of an Hanging: But a Picture is ſomewhat more brittle than a Tapeſtry, and ſooner damaged by hanging ſo low. Chairs muſt not be ſet againſt it; if it get Hurt or Dents, they are not eaſily repaired; a Surbaſe is much better; and beſides, the Wall is ſometimes ſo long, that it cannot well be ſeen at one View. Wherefore, when the Diſtance is too ſmall, it is better to divide the Wall, and to uſe more than one Point of Sight.

If now there be a Door in the middle, or on each Side, they ought to be left free, tho' they are without Mouldings, and even with the Cloth; for the Room muſt have at leaſt one Paſſage: But not painted over, according to the Practice of ſome, *with Trees, Hills, or Stone-work*, as if it were not there: A very common Error, and which no Maſter will juſtify, unleſs he have a greater Eye to *Profit*, than the *general Elegance of the Work*. Wherefore 'tis more adviſable to enrich the *Door or Doors* with fine Mouldings or Ornaments. If the *Door happen to come in the middle*, a beautiful *Frontiſpiece*, adorned with Carving, will look magnificent: This, in order to ſave Building-charges, might alſo be repreſented on Cloth; yet ſome Artiſts, who are not uſed to it, will not eaſily be induced to undertake it, but rather ſo much more Landskip; tho' on due Conſideration, and for the ſake of *Decorum* and Naturalneſs, they had better call in the Aſſiſtance of another Hand for their Help. When now there happens to be a *Door, but not in the middle*, it will be proper, for obtaining Regularity, to order alſo one on the other Side; unleſs it be even with the Wall, and the Moulding of the Surbaſe run croſs it; in which Caſe, you may make ſomething or other on its upper Part, ſuiting with the Landskip, ſuch as a Stone with Baſs-relief either diſtant or near. I ſay, you may do ſo; but for my Part, I ſhould not much like it: Wherefore my Opinion is, that two Doors are much better than none; and tho' you might nevertheleſs incline to the laſt Propoſal, in order thus to have a larger Piece, yet 'tis inconſiſtent, ſince the Cieling muſt have its Support according to its Compartment. Under each *Sum-*

mer ought to be ſomething, either *a Pilaſter or Term, or elſe the Piece muſt have a circular Head.* But Rooms are ſeldom ſo ordered; perhaps, becauſe ſome Men love to engroſs all the Gain to themſelves, excluſive of the Aſſiſtance of others; and were ſome permitted to do as they pleaſe, they would *paint over every thing*, with *Flowers, Fruit or Hiſtory*; an Architecture-painter, every where *Mouldings.* They may, even in Time, go ſuch Lengths, that could the Floor be painted as well as the Cieling, we ſhould ſee, in every Stone, either a Flower-pot, Viſto, or an Hiſtory, as ſometimes we ſee it in Iron-cheſts.

I ſay then, that an Artiſt, tho' the whole Work be undertaken by him only, muſt not introduce more of *his particular Branch* into it, than Reaſon and *Decorum* require; taking the Aſſiſtance of a Friend in ſuch Parts, if there be any, as he has not ſtudied; for Variety refreſhes the Eye. I think an Hall or Room, with *one Sort of Pictures*, like a Shop wherein are ſold but one Sort of Goods. To give an Inſtance, let us ſuppoſe a Room, with a Side-wall, 30 Feet long, divided into three Pannels; and the Surbaſe round the Room and the Pilaſters between the Pannels, to be either of Painting or Wood, as I find it proper; and *over the Chimney I propoſe a Piece with Figures.* I, tho' a Landskip-painter, undertake the whole Work; but, not being able to manage the Chimney-piece, deſire the Aſſiſtance of a Figure-painter; becauſe a generous Painter, if he expect Praiſe and Honour, muſt *not ſo much regard his Gain as the Decorum* of the Room; a Cloth of 5 or 6 Feet, more or leſs, in ſuch a grand Undertaking, is but a Trifle; let *another Hand* get ſomething by it, if it tend but to the Ornament of the Work. I order a Figure-piece over the Chimney; becauſe 'tis the principal Place of the Room; for, what Buſineſs can a Landskip have *there*, the *Horizon* whereof ought to be *without, nay, much lower than the Picture?* Wherefore in ſo *principal a Place nothing would be ſeen but Sky.*

We are very ſenſible, that if, in ſuch a Room, we repreſent Nature, we cannot introduce, into one Pannel, a *Morning*, into the ſecond, a *Mid-day*, and into the third, an *Evening*, nor uſe *various Countries*; all muſt have one and the ſame Air. We grant, that, were the Room comparted into four Pannels, we could exhibit the *four Cardinal Points*, or the four Seaſons, provided each Piece had a *particular Point of Sight.*

As for the Difficulty of the *left and right Light*, to which the Side-pieces muſt needs be ſubject, and the *Light falling on the Wall fronting,*

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from the Windows, we have ſufficiently ſpoken of it, in the Book of *Lights and Shades.*

And now, if *throughout*, we ſee a *continued or natural Landskip*, the *Air alike*, and the *Leafing of the Trees running from one into the other*, when they are extenſive enough, I imagine the Painting muſt look well, and Nature and Art be fully ſatisfied. If I am not followed by every body, I am ſufficiently honoured by doing Juſtice to Art and the Curious.

CHAP. XI. *Of ornamental Painting without-doors.*

AFTER having treated of Room-painting with Landskip, I think this the fitteſt Place to ſpeak of *ornamental Painting without-doors.* This Point is very uſeful for two Reaſons; firſt, becauſe by certain Paintings, *adapted to Places*, we diſcover *what Sort of Places they are, and what Uſes put to.* Secondly, becauſe it will be of Service to Artiſts frequently concerned in painting Viſtos, Foliage, and other Things without-doors, in leading them to further Thoughts.

I think it moſt proper to ornament *Summer-houſes* (which are at the Ends of Walks, and uſually benched) with *Grottos, ſet off with Figures and Fountains*; but *ſhallow and Side-ſummer-Houſes* look beſt with *Baſs-reliefs* of a darkiſh Colour. In *Houſes of Pleaſure*, for Drinking, Talk or other Amuſements, ſuit *Grottos, Fountains, Figures, Urns, and Vaſes.* The *Ends of Galleries* become *Architectonic Views*, and the Piers between the Windows, *Niches with Figures and Baſs-reliefs, according to the Thickneſs of the Wall.* In *Gateways*, having Rooms on each Side, *Figures and Baſs-reliefs* are proper; as alſo *fine Architecture, ſet off with Terms* and other ſuch Things: yet on the Sides and Sofitas of Windows ought to be *Foliage only.*

But, to return to the *Summer-houſe-Painting*, we muſt conſider, that as the Kinds are various, ſo there ſuit to each, particular Repreſentations *as well in Deſign as Colours, according to the different Lights.*

If the Building be *ſquare*, and have the *Opening in the middle*, and the Painting exhibit a *Baſs-relief*, the *Light ought to be fronting*; but if it be cloſe-roofed, the *Light muſt come more from below.* Again, if this Building be *deep*, or the Opening, which gives it Light, far from the Wall, it ought to be *lighted moſtly from the Reflexion of the Ground*; yet,

yet, if the Opening be *wide*, the *Light may proceed ſomewhat from the Side:* But contrarily, when the Summer-houſe is *ſhallow*, or the *Opening near*, and one Part of the Painting is in the Light, and the other in Shade, its *own natural Reflexion muſt be ſeen in the ſhady Part*, that the Work may look like a *real carved Baſs-relief:* And, becauſe no Tenderneſs or Pleaſantneſs can be uſed in it, as *being in Shade*; I think the Parts *there* ought to be handled ſomewhat more *large and ſtrong*, I mean, with *few Littleneſſes*, in order to make them *come out*, and for preventing Confuſion, that at a further Diſtance the Work may look becoming. Thus much as to *Light*.

The *Colours* in this Caſe, if well choſen and put together, add no ſmall Luſtre; of theſe, I think the *three following Sorts* the moſt proper, namely, *Free-ſtone, blue Stone and white Marble*, by reaſon of the *Greens* of the Building, which cover it, and commonly *ſhade the Painting*, and impart to it more or leſs of their Colour: Which, however, looks lovely and ſweet, eſpecially upon the *White*. The two others, *Blue and Free-ſtone*, may be *uſed for By-works*; ſince Purple, Violet or Red cannot have here a proper Place, by reaſon of the *diſcordant Green*, producing an inharmonious Mixture. But, if a *clean Light* fall on the Painting, without being ſhaded, then the three laſt named Colours *appear well*, as does alſo a Fleſh-colour, and have, with the Green, a good Effect, as being, by means of it, improved: And the Green thereby becomes beautiful and lively; eſpecially when placed between Blue-ſtone-Ornaments, which every where unite with the Green, and keep together. But in this Management let me be underſtood to ſuppoſe the Summer-houſe to be wide; where what has been ſaid is, on each Side, next the Opening without, painted on Boards, giving little or no Shade.

In the Painting ought alſo to be conſidered *its Shape*, whether *circular, ſquare, octangular, oval*, or any other, which will beſt ſuit there.

As for the *Subjects or Deſigns*, they muſt be governed by the *Situation of the Place. Flowers are ſacred to* Flora; *the Spring, to* Venus; *Fruits, to* Pomona; *Vines, to* Bacchus; *Herbs, to* Æſculapius; *Corn, to* Ceres; *Muſick, to* Apollo, *who is alſo the Parent of the Seaſons*; *Procreation, to* Priapus; *and Fruitfulneſs, to* Diana: From theſe Heads may be drawn Abundance of Matter for the Ornament of Summer-houſes.

Now, to be more plain in what I have before aſſerted, I ſhall exhibit two Examples.

For

For the one, I place *Zephyrus* and *Flora* in the middle of a ſquare or round Piece, as occaſion requires; theſe are both ſeen fronting, mutually embracing in a lovely Manner. He, ſitting on her right Side, has his left Arm about her Neck, with his right Hand holding hers, which reſts on his Knee, and ſhe ſpeaking to him very friendly and lovingly, almoſt Mouth to Mouth. Her Head inclines over the right Shoulder. With her left Hand ſhe is taking up a Wreath out of a Basket of Flowers. Her Lap ſways to the left, and his to the right; and between them are ſitting one or two *Cupids* twiſting a Garland about a flaming Torch. He is almoſt naked and winged, having a Trumpet lying by him. She is airily and finely dreſt.

The other Example conſiſts of three Figures, and exhibits *Flora* on the right Side, *Pomona* on the left, and *Apollo* in the middle, touching his Lyre, and ſitting ſomewhat above the two others. *Flora* has a *Cornu Copiæ* full of Flowers, and *Pomona*'s is filled with Fruits, and ſhe holding a Pruning-knife. *Apollo* ſits fronting. *Flora* looks forward, with a Finger on her Mouth; and *Pomona*, as in Surprize, toſſes her Head backwards and ſideways. Theſe Goddeſſes ſit in Profile againſt each other. The By-ornaments, round about, conſiſt of Children or *Cupids*.

Such Deſigns as theſe, eſpecially the former, are moſt proper in *Flower-gardens*; but where there are *moſt Fruits*, *Pomona* takes place. Here you muſt obſerve, that I order theſe two Compoſitions for *Baſs-reliefs*, ſomewhat more than *half riſing, and lighted fronting*; but when the *Light comes from a Side*, they ought to be very *faint*, or little relieved; as we ſhall further illuſtrate in the Book of *Statuary*, treating of the three Sorts of Baſs-reliefs.

In *Flower-gardens* ſuit beſt *diſtant Viſtos, or Groves*; contrarily, in *Walks with Trees*, the Ornaments ſhould be *Rivers, Sea-havens with Hills, Buildings, Rocks*, and ſuch like; as they are not ſhaded by Trees, but receive a *pure and open Light*. Yet in *Summer-houſes and Places for Reſt*, which are ſomewhat ſhaded by the Greens, *Viſtos are not proper*, but rather *Baſs-reliefs*, conſiſting of one, two or three Grounds.

On the *Court-yard-Walls*, between the Houſe and Garden, ſuit alſo *faint Baſs-reliefs* of one or other of the colour'd Stones aforeſaid; likewiſe *Terms, Urns and Vaſes with Greens*, in caſe no natural ones be there; or elſe, *Fountains, with their Water-falls*. Againſt a *green Hedge or Wall* ſuit well *circular Hollows, with Buſts* in them, if alſo thereabout ſtand no natural ones. Theſe Buſts may be painted of *white or light Red Marble, or other light-coloured Stone*.

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The Places before-mentioned are the principal and moſt common, but ſeldom happen to be together; yet if they ſhould, the Methods aforeſaid will be of uſe, and you may enrich your Thoughts by their means; ſince they are laid down as well for Hints as Examples: And if you alſo conſult the fine Deſigns of *le Potre*, you will never be at a ſtand. But, the better to aid the Conceptions of a young Maſter, I willingly ſubjoin another Ordonnance of my own Invention, as follows.

I place *Venus* in the middle of the Piece, ſitting quite naked between *Pomona* and *Flora*; this latter ſtands on her right Side, crowning her with a Chaplet of Flowers; and *Pomona*, on her left, offers her a Branch of Peaches; which *Venus* receives with her left Hand, who, ſitting high and almoſt ſtrait, maintains a fine Air and charming Deportment; and thus by her Triplicity affording an agreeable Harmony of *Beauty, Smell and Taſte*, (for here, Beauty implies *Sight*) and if the Place be higher than broad, you may join *Apollo* to their Company, ſomewhat off and fainter, ſitting playing on a Cloud; and thus you may, in the moſt proper Manner, exhibit the *five Senſes*. However, *Apollo* is not ſo abſolutely neceſſary here, ſince *Venus*, or Beauty, alſo implies *Harmony*; but I bring in *Pomona*, becauſe Fruits and Flowers generally go together; for Flowers grow and appear all the Year round, as well as the Fruits in Summer and Autumn. There are alſo Fruits which bloſſom at the ſame Time as the Flowers do, to wit, Peaches, Apricots, Almonds, *&c.*

In a *Phyſical and Kitchin-garden*, I would place *Æſculapius*, the Son of *Apollo*, God of Phyſic, as the Principal of the Piece, and to whom the Garden is ſacred, ſtanding in the middle between *Apollo* and *Diana*; the one, with his Quiver at his Back, ſits on his right Hand, or near him, holding a Sceptre topp'd with a Sun, or elſe a flaming Torch; and the other, on his left, adorned with a Moon, either on her Head or in her Hand, and equipp'd with her Bow and Arrows. *Æſculapius* holds a Staff twined with a Serpent.

The *Moon*, or Earth, cauſes the *Seed* to rot; which *Apollo*, or the Sun, by his warming and ſearching Influence, cauſes to riſe. As to *Phyſical Herbs, three Virtues* are aſcribed to them; *warming and cooling, and a Mixture of both*: Theſe may be appoſitely repreſented by the aforeſaid three Perſons; ſince, by *Æſculapius*, with his Staff twined with a Serpent, is underſtood *Prudence*, in moderating one Herb by another, and by Art to make them work their Effects.

Having

Having thus largely handled this Point, I ſhall confirm it by ſome figural Examples reſpecting what has been before ſaid, in order to ſhew what Sort of Paintings and Ornaments are moſt proper in ſuch Places where we uſually repreſent any thing, and which muſt govern a careful Maſter, in order to make his Deſigns conformable thereto. Obſerve then, beginning with the firſt Sketch, what I ſhall further ſay.

1. If the Proprietor be deſirous of having the Place painted all round, what Sort will be the moſt proper; *Colours* or *Baſs-relief.*

2. What *Obſtructions* may be *there*, to hinder the Naturalneſs of the Work in ſome Deſigns.

3. At what *Diſtance* it ought to be ſeen either from without or within; ſince it muſt be executed *boldly or neat* accordingly.

4. Whether the Painting is to remain there conſtantly Winter and Summer.

You ſee then, in the firſt Example of *Plate* LII, a Place incloſed by two Side-walls, at the End of which is a *Summer-houſe* equal to the whole Breadth; the Entrance into it is in the middle, and on each Side is an Opening, through which, the Repreſentations of A and B, the one on the right and the other on the left, receive their Light; as the middle Piece C has it fronting. Over the Summer-houſe and Wall appear the *Tops of the Hind-buildings* D. Now the Queſtion is, what Subject is proper for C, a Viſto or a Baſs-relief? a *green Proſpect*, ſuch as a woody Country, or Flower-garden, would have no good Effect in this *green Summer-houſe*, when ſeen from *without*, where it ought to be viewed; becauſe a Mixture of *Green with Green* affords neither Variety nor Delight. A *Sea-haven*, or a *Court*, adorned with Statues, Fountains, Caſcades and ſuch like Elegancies, would appear exceedingly fine, *viewed from within* (for thoſe Colours look well *among the Green)* but ſeen at its proper Diſtance *without*, they will be found to be *falſe* and contrary to Nature, by reaſon of the *Tops of the Houſes* D, which, being behind, and riſing above them, diſcover a *general Stoppage*: Whence it follows, that nothing is more proper for the Middle-piece, than a *Baſs-relief.*

Let us now conſider what is beſt for the *two Side-pieces ſeen from within*; the one, as ſaid, recieving its Light from the *left*, and the other from the *right*. A *Baſs-relief* cannot, in my Opinion, be decorous there, becauſe the Eye muſt not be ſo cloſely confined. They ought to be *Viſtos*, as not having the Inconvenience which attends the middle Piece, to hinder their Naturalneſs: The Summer-houſe be-

ing roofed in, the Light therefore falls more advantageous on theſe two Places than the middle one, as being without the Glare of it: Wherefore, *Viſtos* muſt be beſt *there*; and even the *fainter and bluer*, the better, as before intimated. *An Haven with Shipping, a Court with Fountains, Iſlands with Hills, a Street-view of fine Buildings, Temples and Galleries*, together with a *blue Offskip*, &c. Theſe are very delightful Objects, and produce, between the Greens, a *Variety and Decorum*: Now, we ought to obſerve that the two Pieces A and B, tho' they receive their Light from the Place, yet, if we pleaſe, may be *lighted otherwiſe*; becauſe they are *Without-door-Proſpects*, having no Communication with this Within-door-Place as the Baſs-relief has, which is *confined* to it. Thus much as to that Side; the ſame Obſervations are proper for the Sides E and F.

The ſecond Example, in *Plate* LII aforeſaid, exhibits *a Garden with Parterres*, alſo walled in. In the middle is a Gate of letticed Work; and, on each Side, a *ſhallow letticed Seat* covered over with Greens, noted A and B. In the Back of each Seat is a *circular Repreſentation*; and over them appear the *Tops of Trees, as of a large Orchard*, marked C. Now let us conſider, what Subjects will be moſt proper for the Seat A and B. Firſt then, obſerve the Diſtance whence the Work is to be ſeen, which is from without, on the Near-ſide of the Parterres. Here, as in the preceding Example, *Viſtos* are not proper; and, becauſe the Place is ſo full of Green, *more Green* would not look well: Wherefore, *half-raiſed Baſs-reliefs* would be beſt. As for the *Colour*, we have before preſcribed it. The *Sides* may alſo be adorned as before in the laſt Example, obſerving *what Objects riſe behind and above them*. Here, on one Side, are Houſes, and on the other a green Wall.

Behold now, a third Sketch in *Plate* LIII diſcovering a *Walk with Trees*; at the End of which ſtands the *painted Object* A. Herein you have great Liberty, and may uſe your Pleaſure; ſince the Deſign ſtands free from any Obſtruction. This only is to be noted in it, that, becauſe 'tis a long Walk, and, in Nature itſelf we are oftentimes tired with travelling ſuch an one, we have no Occaſion to make it *longer by Perſpective* and other Views, but rather *ſtop the Walker by a fine Proſpect*, and invite him to a little Contemplation and Reſt, that he may afterwards the better go forward: Wherefore, we *here* ſuppoſe, a *beautiful Imagery*, Fountain-like, of white Marble, placed in a Grotto or Niche arched with Green, and therein painted, in full Proportion, and with all Strength, *Cephalus* and *Aurora*, *Zephyrus* and *Flora*, or *Venus* and *Adonis*,

nis, and ſuch like: Or, you may repreſent there, in a Rock, having ſeveral Holes diſcovering the Sky, *Cadmus killing the Dragon*; or, *a* Diana *with her Nymphs*; or *a Term or Faunus accompanied by Bacchanals and Satyrs, with their Inſtruments, ſome of which ſpout Water*; or elſe you may exhibit *a ſleeping* Silenus, *with the Nymph* Egle *ſqueezing Mulberries on his Face.* All theſe are proper Subjects for the Place, and ſuitable to the Occaſion.

You may alſo paint ſome *Terms* on Boards cut away, and place them againſt a green Wall *on both Sides of the Niches, Windows, or circular Hollows*; wherein may be ſet Buſts or Caſts, as you ſee in the ſecond Example, of ſuch Colours as before-mentioned, and which appear lovely among the Green: Theſe Terms may repreſent Bacchanals, Satyrs, Gods and Goddeſſes, ſome naked and others dreſt, according to the Seaſon and Place.

CHAP. XII. *Tables or Ordonnances of* Venus *and* Adonis, *for the Embelliſhment of Landskips.*

THAT I may conceal nothing from the Artiſts, but as much as poſſible rouze and enrich their Genius, I have pitch'd on this Subject for the Ornament of Landskips. And tho' it be common, yet I queſtion whether it was ever handled in ſuch a Manner. I divide it into three Ordonnances.

The firſt is, Venus's *making Love to him.*

The ſecond, *His taking Leave of her, to go a Hunting*; *or rather to be killed.* And

The third, *Her finding him dead.*

The Fable is this. *Venus* was, according to the Poets, very much enamoured with the Youth *Adonis*, notwithſtanding his Coldneſs and Inſenſibility: And yet he refrained not from kiſſing and careſſing her for a Seaſon; which much incenſed *Mars*, and raiſed his Jealouſy and Rage, as often as he ſaw the Youth in her Lap.

The firſt Ordonnance.

The Place opens, a pleaſant and agreeable Country, ſtored with every thing that can delight the Eye, Woods, Hills, Valleys, Rivers, and Stone-work, *except Houſes and Temples.* I ſet the Point of Sight

in the middle of the Piece. Between it and the left Side, on an Hillock, I place the Goddeſs and her Spark, attended by the *three Graces*, who are to adorn her; one of theſe is twiſting a Wreath of Flowers, another is crowning her with a Chaplet of them, and the third is bringing a Basket of Fruit. Some *Cupids* are toying about her; one eſpecially is ſitting at her Feet, blowing *Adonis*'s Horn: At whom he ſmiles; when *Venus*, with her Arm about his Neck, with her Hand preſſes his againſt her Breaſt, or kiſſes it. Behind the aforeſaid Hillock, againſt the Offskip, I place ſome thick-leaved Trees; the higheſt in the middle of the Piece, and thoſe to the left ſomewhat lower and thinner. Behind them we diſcover the Remains of a Colonade, riſing and appearing half behind the Hillock, and running towards the Point of Sight. On the ſame Side forwards, I ſet a croſs low Wall, which the Hillock ſtems. Againſt this Wall, which is but 3 or 3 Feet and an half in Riſe, I place a Water-god ſitting aſleep by his Vaſe, and encompaſſed with Greens: And in the Corner, againſt the Frame of the Piece, I place a large Willow-tree or one and an half. And thus half the Piece is filled. On the right Side forwards, I plant a knobby moſſy Body of a Tree about 6 or 7 Feet high; and cloſe behind it, a large and beautiful one fully leaved. Somewhat beyond appears an high ſquare Pedeſtal, whereon ſtands a large and elegant Vaſe. Theſe Objects are in a Line running towards the Point of Sight, making a Way between it and the Hillock, which is wide forwards, and diminiſhing at the End of the Fore-ground, where the ſecond begins and runs out into an open Field; whence to the Horizon are ſeen ſome faint Hills.

Let us now come forward again. In the Right-ſide Corner, *Envy* kindles the Fire of War; ſhe is flying with a broken ſtinking Pitch-torch in her Hand, and her Head beſet with twining Serpents, ſecretly ſhewing *Mars* the two Lovers. And now we ſee, the devouring God of War on his Belly, with one Leg over a Stone, lurking behind the Pedeſtal, and ſtaring earneſtly, between it and the Green of the Trees, at the Cauſe of his Jealouſy; his Spear and Shield lie at his Feet.

I once ſaw a Print of *Julio Romano*, wherein he has placed *Mars* in the Offskip, purſuing *Adonis* Sword in Hand; which I think too obſcure and far-fetch'd. The Senſe may be tolerable; yet 'tis againſt the Fable; for *Ovid* does not mention, that *Adonis* was killed by *Mars*, with a Sword, but by a wild Boar, thro' his Inſtigation.

In

In the mean time, I doubt not but this my Sketch and Diſpoſition will ſeem ſtrange: Nevertheleſs, if well executed, it will certainly appear fine with the Pedeſtal, low Wall and Colonade; ſince ſuch Things create great *Decorum* and Variety in a Landskip.

The Light, I aſſign, is bright Sun-ſhine.

My Intention here is, to repreſent the Month of *May*, or the Spring, when every thing is coming forth and bloſſoming; tho' I am very ſenſible, that the Green of the Trees, by the Diverſity of Colour, is, in the Summer, more Painter-like; however this muſt not be like a Summer; beſides, the Iſland of *Cyprus* is not like *Holland*, or other cold Countries, where the Greens come up late; for otherwiſe, I ſhould not introduce a Basket of Fruit.

Now, if it be asked, becauſe I ſtill ſet, on the large Pedeſtal, a Vaſe, and *that* directly againſt the Hillock, where *Venus* and *Adonis* are with the *Graces*, whether this would not throw a very large Ground-ſhade over thoſe Figures? I ſay, it would not; becauſe I aſſign the Sun a Meridian Altitude. Moreover, I do not ſet the Pedeſtal ſo near the Hillock as to be any Obſtacle to the Figures. The foremoſt Tree, becauſe it riſes ſo high, can alſo as little prejudice them, its Ground-ſhade paſſing by them, over the Willow in the Corner, or at leaſt a Part of it; which makes the Colonade, againſt which it ſpreads, fall back, tho' the Trees behind the Hillock can ſufficiently effect the ſame; ſince I make them either dark Green, or elſe in Shade, and the little Leafing hanging over the Lovers, in the Light; in order thus to have below, ſome Darkneſs for ſetting off the Lovers: My Intention being to place *that Group* directly in the *Sun*, in order to have there the principal Light.

But here I may be reproved, on a Suppoſition that I act counter to my own Poſition; namely, *that in Sun-ſhine, People do not ſtand talking, without ſhading their Eyes:* Which I do not deny; but let it be conſidered, that the Gods are not ſubject to human Frailties, and therefore they can look againſt the Sun: And to ſolve the Difficulty with reſpect to *Adonis*, who is not a God, I make his upper Parts in Shade, receiving agreeable and ſtrong Reflexions from *Venus* and the *Graces*.

From whence ariſes another Difficulty; namely, by what Means this Ground-ſhade can fall on *him only*, ſince they are ſitting ſo cloſe together, that *Venus*'s Arm is about his Neck, and one of his Hands preſſes her Breaſt; and therefore ſhe muſt needs take Part of the ſame Shade? To which, I anſwer, That there are Means enough, by one Thing

Thing or other, to find that Shade. And as for *Venus*, ſhe may be ſo diſpoſed, either a little backward or forward, as to receive Light enough. Now, that *Mars* and *Envy*, at the Stone-work, may not draw the Eye too much from the Principals, by making them in the Light, I bring not much Sun into that Quarter; I mean that I ſet the foremoſt whole Stem of the Tree, and a great Part of the hindmoſt, with Part of *Mars*, in a Ground-ſhade, occaſioned by ſomething *without the Piece*; and to let that Shade run, on the Fore-ground, juſt to the low Wall; breaking the Reſidue here and there ſomewhat with Buſhes and Shrubs: I might alſo place there a *Priapus-term*, or other Object, in order a little to fill that Corner.

We have before ſaid, that neither *Houſes nor Temples* muſt enter the Compoſition. *Why not they*, ſay ſome, *as well as the Term?* To which I anſwer, that the Fable makes no mention of any ſuch Objects: And let me ask, who ſhould live in the Houſes? It's not ſaid, that *Adonis*, tho' a Man, had any Houſhold, or that he worſhipped in a Temple.

This Piece may be richly embelliſhed with ten or twelve Figures, tho' *Mars* and *Envy* are but partly Figures. Some Landskip-painters may poſſibly object againſt ſo great a Number, for that, thoſe, well executed, would *better become an Hiſtory than a Landskip*: But the Anſwer is eaſy; the Figures are ſmall, and the Land-skip, large.

We ſhall now proceed to the *Colours and Actions* of the Figures.

We repreſent *Venus* in her Linnen, yet with her Upper-parts and Legs almoſt bare; under her, on the Graſs, appears Part of a light Red Garment.

Adonis's Garment is greeniſh Blue or dark Violet.

The two *Graces*, ſtanding next to *Venus*, are dreſt in light-coloured Garments of changeable Stuff and broken Colours, preſerving, about that Group, a great Maſs of Light: For which Reaſon, I chuſe ſuch Colours, as do not cauſe any unſeemly Reflexions in the Carnation of *Venus* or *Adonis*. Her Garment, who is crowning *Venus* with a Chaplet, is Roſe-colour; a ſecond, more forward, and with one Knee bent, is in White, and has a Flower in her Hand; and the third having the Fruits, and ſtanding on the left Side, and ſomewhat higher on the Hillock, has an *Aurora* or Straw-coloured Garment. We need not ſay much about *Mars* and *Envy*; ſince *Cæſar Ripa* relates enough touching them. Nothing is more proper for *Mars*, than a ruſty Filemot or blood-colour'd Coat; and for *Envy*, than a black one.

As

As for the *Motions* of *Venus* and *Adonis*, they are fronting in both; but their Feet more or leſs turned to the Light.

Adonis, on the right Side inclines his Upper-parts towards *Venus*, with his right Hand on her Breaſt, and his right Shoulder coming forwards; his Under-parts are fronting, and his left Leg extended, and his right drawn in, as if he were about to riſe; his Face fronting inclines a little over his Shoulder to the Child who blows the Horn. Contrarily, *Venus*, reſting on her right Thigh, applies, in ſome meaſure, both her Knees to his extended Leg; her Face, in Profile, turned towards him, fronts the Sun; her Breaſt is alſo ſeen fronting; ſhe draws back her left Elbow, in order to preſs his Hand on her Breaſt.

On due Conſideration, theſe two Figures will be found to have a natural and eaſy Contraſt or Oppoſition, in Motion; ſince I have endeavoured to give myſelf full Satisfaction touching all the Actions exhibited, before I ſet the *Layman*.

But, I muſt return again to the Ordonnance. I forgot to place two Children behind the foremoſt *low Wall*; of whom, the one is leaning over it, and, with a Finger on his Mouth, and Head ſunk, is ſhewing the other the ſleeping River-god. I place them there, firſt, for *Decorum*'s Sake; and ſecondly, in order to break, in ſome meaſure, that long and ſtiff Piece of Stone-work. The Water-god is of a browniſh Yellow Hue, almoſt as dark as the ſaid Stone-work; and for two Reaſons; firſt, for the Sake of Repoſe; and ſecondly, to prevent a Maſs of Light there with the Children, to the Detriment of the Principal: Beſides a further Purpoſe; to adorn the Pedeſtal of the Vaſe with a Baſs-relief, repreſenting a *Bacchanal* or dancing Nymphs; and tho' it come in Shade, yet I aſſign it ſtrong Reflexions. There ought alſo to be added, one or two Dogs aſleep; of which, the one awaking, ſtares back with prick'd up Ears, at the Sound of the Horn.

I have before ſaid, that one of the *Graces* ſhould be dreſſed in White; but now, I caſt a beautiful blue Veil over it, as proper to break the Strength of the White.

A Piece, thus executed, is ſufficient for the Production of many others; eſpecially, if we duely conſider, how many Things are obſerved in it, which by few is taken notice of, *viz.* the Quality of each Figure, its Origin or emblematic Signification, *&c.* Many Fictions are painted from the *Poets* Deſcription, but few People weigh the Writers Meaning, tho' attended with an Explanation; which however is only general, without the Addition of the Circumſtances, tho' well

known

known to the Writer; as, the Shapes, Dreſſes, Colours, Paſſions a nd other Remarkables: Whence we may conclude, what muſt be the Caſe of thoſe Men who do not make themſelves Maſters of all theſe Things; and how eaſily they may miſtake, even pervert the Senſe of the Writer or Poet. If the Fact lay in the Spring, they repreſent it in Summer; if in a Winter-morning, they exhibit an Autumn-evening: Ought the Opening to be a ſolitary Place, or Wilderneſs, they will introduce Diverſions: Should any Perſon have a red Drapery, as proper to him, 'tis made blue, yellow, *&c.* We grant, that the *Fable* may be repreſented plain enough; and, who the *Characters* are, and what they are doing, preſently conceived; but the *Drift* of it is wanting.

'Tis unneceſſary to enlarge on this Table or Ordonnance further than to obſerve, that *Mars* here ſignifies *Vengeance*; *Adonis*, the *Winter*; and *Venus*, the *Spring*; which is the Reaſon, why theſe two laſt cannot agree.

The *Poets* write, that there were four who went under the Name of *Venus*. The firſt was the Daughter of *Cœlum and the Day*. The ſecond was brought forth of the *Froth of the Sea*, being conceived in a *Mother of Pearl*, and conducted to *Cyprus* by the *airy Zephyrs*: It was ſhe who bore *Cupid* to *Mercury*. The third was the Daughter of *Jupiter and Dione*, who was wedded to *Vulcan*, Chief of the Cuckolds; and the fourth was the *Syrian*, called *Aſtarte*, who courted the Love of *Adonis*, and to whom *Solomon* erected Altars to pleaſure his Concubines. Whence we may judge, what great Diſparity there is between theſe *Venus's*.

As for the *wild Boar*, it implies the *Night*, *Ignorance*, *Impiety*, *Filthineſs*, *Lewdneſs*, &c.

The ſecond Ordonnance: *Or, Sequel of the foregoing Story.*

When *Adonis* was now tired with Kiſſing and Flattery, or, to ſay better, when his ſorrowful Fate drew near, and the Dogs ſcenting the Boar, ſet up a Cry, he, deaf to *Venus*'s Intreaties, wreſted from her Embraces, and jumped up eager for Sport.

We muſt previouſly underſtand, that we are obliged to confine ourſelves to *two principal Points*; namely, the *general Diſpoſition*, and the *Light*: And tho' on a due Conſideration, it may poſſibly ſeem to be choſen leſs advantageous, than if it were a ſingle Piece (which I willingly allow) yet as it now ſerves to *match another*, it therefore requires the *ſame Light*, tho' a revers'd one might better become it; becauſe then

then I ſhould be at greater Liberty: But even then, the *Diſpoſition* would not be different enough from the former.

We have, in the Book of *Ordonnance*, ſhewed, that when two Pieces hang together, they ought to have a certain Conformity; eſpecially Landſhips with ſmall Figures: As if, for Inſtance, the heavieſt Work be in the one on the right Side, and the Viſto on the left, in the other or Matching-piece it muſt be contrary; and yet, notwithſtanding that Neceſſity or Rule, which however ſubſiſts, I find ſomething which gives me greater Satisfaction, and better expreſſes the Senſe; as may appear in the Sequel.

I place, as in the preceding Ordonnance, the Point of Sight in the Middle of the Piece, and on the right Side an Eminence, aſcended by 3 or 4 Steps, fronting or parallel with the Horizon. Upon it, at the End againſt the Offskip, I repreſent an open Niche, almoſt ſquare and Compaſs-headed, adorned, on both Sides, with Pilaſters, ſupporting a ſmall, but elegant Cornice, here and there ſomewhat broken. About the Niche hang Feſtoons of Poppies, which are faſten'd to the Crown of the Niche, and being buttoned up on each Side, their Ends entwined hang down together. Thro' this Niche, having a Seat before it, we diſcover an agreeable View of Woods, Lawns, Rivers, Roads, *&c.* This Eminence takes up a third Part of the Piece, running off ſteep on the inner Side. Forwards, againſt the Steps, which are moſtly in Shade by Trees without the Piece, to the Corner whereon ſtands the Goddeſs, we place her gilt Chariot drawn by two Pidgeons.

On the left Side, between the Point of Sight and the Frame of the Piece, ſtand 3 or 4 great and beautiful Trees, in a Row, running from the Fore-part of the Piece, and by the Hillock towards the Point of Sight. In the Corner, behind the Eminence, riſes an high and rough Rock, alſo running towards the ſame Point, making between both a narrow Paſſage, which forwards is over-run with Buſhes and Gorſe, and behind is bare, ſo as to diſcover, through it, the Offskip and End of the Rock. Forwards in the Rock, I make a large craggy Hollow, into which the Water falls with Impetuoſity. Thus much moſtly as to the Fore-ground. At the End of it runs a narrow croſſing River, from the Eminence to the back Part of the Rock; along the Side whereof, I ſhew a Plantation of high Trees, in order to make the Offskip, which is ſeen through them, appear as in a Valley. On the Level whereon ſtands *Adonis*, I ſet, between two Trees, a white Marble Baſis, with a broken *Term*, and its Trunk lying near it.

Thus I have ſhewed the general Deſign; which I queſtion not will appear more uncommon and Wood-like than the other. The third I hope to make ſtill more wild than this; becauſe the Subject requires it. Some may poſſibly think 'tis to be an agreeable and delightful Ordonnance; but the Sequel will ſhew it to be otherwiſe; for in this, I repreſent the Month of *Auguſt*, and the Sun ſomewhat darkened and fiery, inſtead of ſhining brightly; the Air gloomy and cloudy, as if it were going to Thunder; the Wind alſo blows, and every Thing is ſhaking and in Motion, not one Way, but as in a Whirl-wind, the Duſt, like a Vapour, riſing from the Ground in ſome Places.

Perhaps you did not expect this Sort of Management, but on due Conſideration of the Caſe, it will be found both natural and artful.

We now proceed to diſpoſe the *Characters*.

The *Goddeſs*, ſeeing the Evening approach, doubled her Courtſhip. The cold *Adonis*, contrarily, eager for Sport, hearing the Noiſe of the Dogs, haſtily ariſes from the Eminence. Now, all Things are in an hurry, *Venus* follows him with Intreaties; but in vain; Fate ſeizes and pulls him along with her. The *Graces* are in Confuſion; one runs after him; another, fearful of the Goddeſs's Swooning, and tumbling down the Steps, ſupports her; the third, ſadly ſhrieking and crying, lifts up her open Hands on high. The Boys are in Contention; one is haling *Adonis* away, and the other ſtopping him. *Cupid* lies thrown on the Ground. Others run with the Dogs before. The *wild Boar* appears in the before-mentioned narrow Paſſage, between the Eminence and the River; ſet on by *cruel Rage* with a Pitch-torch in her Hand.

Now this Ordonnance ſeems to have much more Work than the preceding; and yet, if conſidered, it will be found otherwiſe; and that in the former, the Figures are only more ſcattered: Beſides, in hearing Things related, they always ſeem more to us, than in the Picture itſelf.

Venus, I exhibit as coming down the Steps, as alſo one of the *Graces*, who runs after *Adonis*, ſince he is ſlipt out of the Goddeſs's Hands. The *Youth* I repreſent running juſt in the Middle of the Piece, between the Eminence of the Trees, 3 or 4 Paces beyond the Steps, whereon the Goddeſs ſtands beſeeching him in Tears. *He* is almoſt half in the Ground-ſhade of the Eminence; for I have ſaid, that the Sun is ſetting. The Children who attend the Dogs, are entirely ſhaded by the Stone-work on the Eminence; which is ſo high and large, that the Bodies of the laſt Trees do not eſcape it. *Venus* ſtands with her right Foot on the lowermoſt Step, and with the left on the Middlemoſt on the inner Corner,

Corner, ſtooping; her under Parts almoſt fronting, and her upper Parts turned Sideways towards him; preſſing her folded Hands, with the Elbows forwards againſt her Body, and ſinking her Head, looks from him towards Heaven. I place one of the *Graces* by her Side as coming down, embracing the Goddeſs about the Waiſt with Fear and Concern, and, with Amazement, looking to the left after *Adonis*. The other Virgin, who run after him, is now with one Knee on the Ground, with her left Hand ſhewing him the Goddeſs, and with her right Hand holding a Skirt of his Coat; ſo that ſhe is moſt ſeen from behind. The third has, as is ſaid, her Hands ſtretched on high; and her Face is ſwelled by the Violence of her Outcrys. *Adonis*, as in great Haſte, advances his right Leg, turning his Breaſt to the right to the Light; he holds a Spear in his right Hand cloſe to his Side; which a Boy is withholding with all his Strength; for which, another angrily ſtrikes him with his Bow. *Adonis* looks downwards, with his Face fronting, at the Virgin who is at his Feet; pointing, with his left Hand, which is foreſhortened, at the Wood; by which Arm *Fate* is pulling him thither; ſhe is flying, and has a Rudder of a Ship on her Shoulder; her right Shoulder and right Breaſt come forward, her other Parts being foreſhortened, and her Face turned backwards. Before him, I repreſent a *Cupid* alſo flying, and pulling him towards the Wood by the String of the Horn which ſwings by his Side. This Boy is ſeen quite from behind, with his Feet flung out, and holding his Bow in his right Hand, with which he is threatening another, who is tumbled down, and lyes alſo foreſhortened, with his Head forwards, and Feet towards *Adonis*; he is all in Shade, except his Head, and the Hand with which he ſcratches it; his Torch lies near him extinguiſhed.

A Flappet of *Venus*'s red Garment comes about her right Arm, and ſwings behind over her left Leg. The Chaplet of Flowers falls from her Head down her Back. *Fate* is dreſt in Black, with a ſmall flying Veil over it.

Behind the broken Term are ſeen the *Arms of Mars, viz.* His Armour, Helmet, Shield, Sword and Spear, lying on the Ground in Shade. Now, altho' *Mars* does not appear in his own Shape, but in that of the Boar, in which he was metamorphiz'd, yet we need not wonder at it; becauſe, we muſt not ſuppoſe, that as he was a God, he entered into it Stockined and Shoed. Some may poſſibly ask, Whether he could not do it in his full Habiliments? And, I ſay, he might: But then I muſt ask again, How we ſhould know it? The Dreſſes of Gods and Men have *no Senſation*, either good or bad; they

are even of no other Signification than to make the Perſon known; for, were they ſubject to the Paſſions ariſing from Heat or Cold, they would alſo ſhare the Puniſhments of the Body, as the Head, Hands, *&c.* do.

Yet it may be very reaſonably asked here, in caſe we were to repreſent the cancrous *Aglaura*, metamorphiz'd by *Mercury* into a Touch-ſtone, whether her Garments ſhould not be quite black? And I anſwer, that *nothing but her Body* ſhould be ſo; for otherwiſe, my Aſſertion falls to the Ground, tho' I have ſaid, that the Dreſs makes the Perſon known: Nevertheleſs, I ſhall in this Point, further explain myſelf.

The King *Lyncus* approaches the Bed of his ſleeping Gueſt *Triptolemus*, with Intention to ſlay him. *Ceres* appeared at the very Inſtant, and took the Weapon from the King; at the ſame Time tranſforming him into a Lynx, a Beaſt like a Tyger, for violating the Laws of Hoſpitality. This Story I would repreſent thus. The King is not there; the Beaſt I make taking to flight, ſhaking from him, about the Floor, the purple Garment and Crown. This I think moſt agreeable to Nature and Probability. Add to this another Inſtance.

Juno, ſays the Poet, in wrathful Jealouſy, beat the poor *Caliſto* ſo much, that ſhe was metamorphiz'd into a She-bear. Now, How is this to be repreſented, in order to know what ſhe was, Man or Woman? I would repreſent the frighted Bear as taking to flight, not cloathed, but dragging her Garment behind her along the Ground. Here, the Bow, there, the Quiver of Arrows, Strap, and other Ornaments.

Yet, in what a mean Manner have I ſeen the King *Lyncus* repreſented by *Teſta*. He ſtands with the Dagger in his Hand, cloath'd and crown'd, having for Legs the frightful Paws of a Bear.

Thus I have affirmed, that Cloaths ſerve God and Men *only for Diſtinction*: Which brings to my Remembrance, a Print of *Pouſſin*, confirming what I have ſaid. It exhibits the *Elyſian* Fields, with the happy Souls at reſt, and *Youth*, or *eternal Spring*, dancing and ſtrewing Flowers. Here, we ſee *Hyacinthus*, *Narciſſus*, *Crocus*, *Adonis*, *Ajax*, and many others, in fitting Poſtures, *as when living*: Whence, we may eaſily perceive, how difficult it would be to know them without their particular *Badges of Diſtinction*, as the *Spear*, *Horn*, *Fountain*, *Helmet*, *Chaplet of Roſes*, &c. and how impoſſible it was to *Pouſſin*, ſo excellent and learned a Man, to make *Ajax* known, ſeeing he there repreſents him in the *ſame Rage or Deſpair*,

to

to wit, *ſtabbing himſelf, as when he was before* Troy. A great Miſtake, in my Opinion, with reſpect to Probability. I ſhould rather have left it out; as alſo the *Chamber-pot or Ciſtern wherein* Narciſſus *is viewing himſelf.*

I can hardly believe ſo ſtrange a Deſign to be of *Pouſſin* himſelf; ſince *Ajax* is placed in ſo *cruel a Poſture* among the *happy Souls*; a Man who being a *Felo de ſe*, rather *deſerved Hell.* Why may not *Siſyphus, Ixion, Prometheus* or *Tantalus*, who are doomed to helliſh Puniſhments, be of their Company? It's true, that *Ajax* acted only againſt himſelf on account of the Arms of *Achilles*, to which he had a Claim, and the others offended the Gods; one ſtole the Fire from Heaven, another had the Impudence to trepan the Goddeſs *Juno* to his Luſt by an Ambuſh, *&c.*

Teſta has, in my Opinion, in many Particulars, exhibited the ſame Repreſentation, better and more intelligible than *Pouſſin*, as being much larger, and more pleaſant and Painter-like: But yet he runs counter to the *Probability of that Place of Reſt*; as we may perceive in the two Figures of a Boy and Girl, where he is taking ſome Flowers out of her Lap, and ſhe, in Return, is ready to ſcratch out his Eyes; being an old Quarrel revived. Now, in Fact, neither *Hatred, Quarrel or Jealouſy, nothing but Repoſe and Peace ſhould appear there.*

But methinks, I hear ſome ſay, that I derogate from the Worth of thoſe two great Men, by thus expoſing their Miſtakes, and that 'tis eaſier to find Faults than to make a thorough Compoſition: Which I perfectly own; nevertheleſs, my Intention is not in anywiſe to build a Reputation on their Errors; ſince it will appear, throughout this Work, that I am *no kinder to my own Miſtakes* than to thoſe of others; and this, with a View of ſhewing Artiſts a Way for avoiding ſuch common Defects, and of making them more careful to mind *Probability* in all Parts. Here let us make a Compariſon between an *Architect* and a *Painter.* A good *Architect* ought firſt exactly to know, what Ground is moſt proper for his Purpoſe, in building a *Temple, Palace*, &c. as, whether it be firm or marſhy, and to which Quarter he muſt order his Front; and then to proceed to Work. If a *Painter* intend to repreſent a *Courtſhip* or a *military Exerciſe, Offering*, or any thing elſe, he will alſo look for a proper Place wherein to lay the Subject. The *Architect* makes a Plan of his Court with all its Appurtenances; of a Temple, with the Choir, Altar and other Particulars, *&c.* of a Fortification, with its Baſtions, Ravelines, Rendezvous, *&c.*

&c. A *Painter* likewiſe exhibits the *Elyſian* Fields, or the Garden of *Flora* for Careſſes; a Temple, for divine Service; a Court, with the King and his Retinue; or, a Foreſt, for Hunting. Now, if a Perſon enter the Temple, during divine Service, with *a Sword in his Hand*, or be *ſtabbing himſelf in the Elyſian Fields, among the happy Souls, in order to give his Soul a ſecond Remove*; Would you not conclude thoſe Things to be very *improper for ſuch Places, and fitter for* Troy? I ask, whether the ſacred Temple and Fields are not thereby profaned; and were Dogs to be hunted in the Palace-court or Place of Rendezvous, would it not be ridiculous? *Ajax* never enter'd the *Elyſian* Fields before his Soul's Separation, yet here, he *ſtabs himſelf again*; has he another Soul to depart from him?

Let us now proceed to the Deſcription, Diviſion and Conſideration of the

Third and laſt Ordonnance.

The *Goddeſs of Love* perceiving all her Endeavours to be fruitleſs, and growing impatient for *Adonis*'s Return, took her Chariot drawn by two Swans, and drove ſwiftly towards the Wood, in order to ſeek him, leaving her *Graces* behind as uſeleſs at this Juncture; as we ſhall further explain at the End of this Ordonnance. *Cupid* follows her ſhrieking. The unhappy Youth, bit by the wild Boar in his Groin, lies gaſping againſt a large Oak; where, at laſt, *Venus* finds him in his Blood: Wherefore, ſtepping from her Chariot, like a Frantick ſhe bewails him, abhorring her Godhead, and curſing the cruel Tyranny which preſcribes Law to Heaven and Earth. In the mean time, *Adonis* expires, and his waving Soul is taken by *Mercury*, and carried to the *Elyſian* Fields.

This Fable I repreſent thus.

Adonis is lying on his left Side, foreſhortened, with his Neck againſt the Trunk of a large Oak; and his right Breaſt and Shoulder upwards; his left Arm extended; and the right cloſe to his Body, holding the Spear which is partly under him; his Head hangs almoſt on his left Arm, a little foreright, with the right Cheek upwards; his Feet are turned towards the left Corner of the Piece, forwards; his left Knee, reſting on a ſmall Riſing or Stone, is half drawn up; an Hunting-horn lies at his Feet. The Dogs at his Head, on the left Side, howl and yelp. *Cupid*, on his right Side, ſtoops down, and looks at *Venus* ſhrieking; at the ſame Time opening *Adonis*'s Garment,

ment, in order to ſhew the bloody Wound to his *Mother*; who, affrighted, ſtarts back, and raiſes ker Hands towards Heaven. *Cupid*'s Back is, by the Goddeſs, partly in the Ground-ſhade; his Breaſt is foreſhortened, his Feet cloſe, and Knees ſomewhat bent; holding a Torch in his right Hand. *Venus*, as has been ſaid, raiſes her Hands on high, putting out her right Leg, and drawing back her left Foot on a Cloud, which, behind her, runs up to the right under the Chariot; her upper Parts incline over the ſaid left Foot; her Chin is ſunk into her Breaſt; and thus ſhe beholds the Wound. Her Breaſt is foreſhortened, and her right Hip is fronting. Behind the aforeſaid Oak, againſt which *Adonis* is lying, the Chariot is ſeen in Profile, on ſome waving Clouds alike with the Horizon; which about *Venus* deſcend gradually lighter and lighter to underneath her Foot. The Chariot, tho' gilt, yet kept dark by a Cloud, is elegantly wrought with Children, Feſtoons and Foliage; behind, on top, is a large Star, and the Chariot partly hid by the Body of the Oak. Forwards, between the middle and the left Corner, ſtands a Stone, about three Feet ſquare, with the broken Trunk of a Term, the Reſidue whereof, as the Head and a Part of the Body, lie on the Ground, among the Buſhes and Shrubs. This Stone ſtands ſomewhat obliquely, with the left Corner towards the left Side of the Piece; cloſe to which Side riſes an high Tree; and a little further, another, quite overgrown 5 or 6 Feet high. Behind the Stone, among the Shrubs, Thiſtles and Thorns, the Boar, attempting to fly, lies wounded in Blood and Dirt on its Fore-legs, with its Mouth wide open. On the ſecond Ground, on the right Side, goes *Atropos* with her Sciſſors in her Hand and Diſtaff on her Shoulder; being almoſt to the middle, hid behind the Ground and in Shade, except her Head and a Part of one Shoulder.

The principal View is on the left Side of the Point of Sight. A little above it flies *Mercury* with the Soul of the Youth, in order to carry it to the *Elyſian* Fields. They are both ſeen foreſhortened, with their right Sides fronting. The *Youth* is quite naked, having his Arm croſs his Breaſt, his Legs cloſe, and his left Foot a little above the other. *Mercury* holds him with his left Arm behind about the middle, and looking at him, with his *Caduceus* forwards, points to the Place they are going to. A ſmall Garment, of this winged Meſſenger, is flying behind him upwards.

The Ground is craggy and rocky, here and there over-run with Graſs, Thiſtles and Hollies.

The

The Light comes from the right Side, a little fronting, and the Weather is rainy. The Air is Winter-like, yet calm. The Trees are but thinly leaved, except ſome which can endure the Winter, as Cypreſs, Laurel, Elm, Briar, *&c.* which muſt give the moſt Green here. The End of the Fore-ground, on the right Side, to the Foot of the Goddeſs, is in Shade, by a Buſh and ſome ſmall Trees. *Venus*, *Cupid*'s upper Parts, the dead Body, with the Ground, and the Tree againſt which it lies, are ſtrongly lighted. The Stone forwards, under *Adonis*, is moſtly ſhaded with the Fore-ground, by ſome Cypreſſes on the right Side, quite forward in the Corner. Some Pieces of the Term (which repreſents a *Faunus* or Satyr) lying ſomewhat further, receive a little Light. The Boar, whoſe Hind-parts are hidden between the left Side of the Stone and the Tree ſtanding by it, partakes alſo of that Shade to almoſt his Neck. The happy Soul flying with the winged Meſſenger, juſt by the Tree or Chariot, is, with him, from the Feet to the Middle, ſhaded by the Leaves and Branches of the Trees; and are far above the Horizon, ſo that the Green of the Trees almoſt touches their Heads. The Sign *Capricorn*, in Token of the firſt Winter-month, appears in the Air, very faint and lighter than the Air; 'tis juſt over the Chariot, where the Sky is darkeſt.

As for the *Colours*, I order them thus. *Venus* is in an airy Dreſs of pale Roſe-colour, with a blue Veil over it. *Adonis*, with his right Shoulder and Breaſt bare, has a light Fillemot Veſtment, with Violet Reflexions; his Cheeks are pale, and Lips livid, and ſo are his Hands and Feet, yet he has a beautiful Skin. *Venus* is very clear and tender-skin'd; her Face and Hands warm. *Cupid* is of a middling Complexion, not ſo clear as the Goddeſs, and ſomewhat more roſy than *Adonis*. *Venus* has light Hair; *Adonis*, light Cheſnut, and *Cupid*, brown Hair.

This Subject requires more Cypreſs and Myrtle than other Sorts of Trees.

The Ground forward, from the right Side to beyond the Stone, is marſhy.

I do not introduce the *Graces* here, as in the preceding Ordonnance, becauſe they are improper; for they muſt not attend *Venus* on *ſorrowful Occaſions*, as having a quite different Uſe and Meaning, as we ſhall here obſerve; and the rather, ſince in the former Ordonnance we have ſhewed the Significations of *Venus*, *Adonis*, *Mars* and the wild Boar.

Heſiod

Heſiod teſtifies, that they were *three Siſters*, who, by the Painters, are repreſented, young, jolly and agreeable, *hand in hand*. That their Dreſſes were flying, thin and gay, diſcovering their Nudities. That the eldeſt was named *Aglais*; the ſecond, *Euphroſyne*; and the youngeſt, *Thalia*. *Seneca* proceeds further, and ſhews their Qualities and Significations; ſaying, among other Things, in his Treatiſe *de Beneficiis*, that ſome, by the firſt imply *Comfort itſelf*, that the ſecond *receives*, and the third *retaliates it*. Others again are of Opinion, that, by this *Triplicity*, are ſignified the *three particular Delights or Kindneſſes*; to wit, *ſhewing Kindneſs*, *receiving Kindneſs*, and *requiting it*. But that they ſhould be repreſented thus, *hand in hand*, without ſome occult Meaning, is not likely; but rather, that thereby is ſignified, that beſtowed Benefits, paſſing from *hand to hand*, at laſt return to the Perſon who firſt beſtowed them. They are repreſented, as having a *jolly Air*; becauſe Benefits, to be perfectly agreeable, ought to be conferred frankly and liberally; without which, the Act loſes its Grace. Their *Youth* ſignifies, that the Memory of paſt Benefits ought never to grow ſtale. Their *Virginity* ſhews, that they are pure and upright, univerſally beneficial, without Hope of Return, which ſullies the Benefaction. Their *thin Rayment* ſhews, that the Enjoyment muſt be ſo great as to be viſible.

To ſay more, would be a Repetition of what has been already handled in the Chapter of *Hieroglyphics* and their Significations.

CHAP. XIII. *The Fable of* Dryope, *for the Embelliſhment of Landskips.*

HAVING in the preceding Chap. delivered what I had to ſay touching a fine Fable, and the myſterious Senſe of ſome Circumſtances, I find myſelf obliged, by the Satisfaction which ſeveral of the beſt Artiſts have found therein, to gratify their Deſires, and to give an Handle for Exerciſe, in sketching ſuch another.

I have choſen for this Purpoſe, the Fable of *Dryope*, and will adapt it as much as poſſible to the Ornament of Landskips, making it a Without-door-Proſpect.

The Story, according to *Ovid*, is this. *Dryope*, inſenſible of the ſorrowful Diſaſter that was to befal her, on a certain Time took a Walk by a Lake encompaſſed with Myrtles, with intent to make the

Nymphs of the Place, Preſents of Garlands of Flowers. She took with her, her little Son *Amphiſus*, not a Year old, accompanied by her Siſter *Iole*, with a Basket of Flowers and wreathed Garlands. Near the Lake ſtood a Tree, called *Lotos*, bearing red Bloſſoms; of which ſhe raſhly broke a Twig to pleaſure her Child; but perceiving Blood to iſſue from it, and that the whole Tree was thereby violently agitated, ſhe was much affrighted; and the more, when, in going thence, ſhe felt her Feet to faſten into the Earth; for ſhe was transformed into a Tree.

I exhibit the Subject (See *Plate* LIV.) in a delightful Valley, (according to the Teſtimony of the Poet) planted with Myrtles, and encompaſſed by a Brook. In the middle of the Piece, I place, as the Principal, the Tree *Lotos*, full of red Bloſſoms and thickly leaved. From this Tree *Dryope* broke off the Sprig. I make it to ſhake and move ſo violently, that the Trunk of it is by that means become diſtorted and winding. On the left Side, I place the raſh *Dryope*, of a beautiful Air, and black-hair'd, having her Son *Amphiſus* about the Middle, in her left Arm. She advances with her left Foot towards the Tree, a little drawing back the right: Her upper Parts fall back ſtill more. In her right Hand, lifted up, ſhe holds the bloody Sprig; at which ſhe ſtares in Confuſion. Her left Thigh comes forward. Her upper Parts ſway to the left; her Breaſt is almoſt fronting directly againſt the Light; her Face in Profile more or leſs turns back; and her Feet are by this time fixed in the Ground. We ſee the Child's hinder Parts; and its Head is ſet off againſt her Breaſt. Her *Siſter*, on the right Side of the Tree, ſtanding over againſt her, I repreſent with light Hair, and in the utmoſt Concern, wringing her claſped Hands againſt her left Cheek. Her Head, turned to the right, hangs over her right Shoulder; her Breaſt heaves; and her under Parts draw quite back. Her Knees are bent, her right Foot flung out, and the left drawn back, as if ſhe were fainting away. She is about 14 or 16 Years of Age. The Nymph, who ſupports *Dryope*, is placed between her and the Tree, holding her Back with her left Hand, and with her right, uncovering the Leg, and ſhewing to the Siſter, at whom ſhe looks, that the Foot has already taken Root. Another Nymph, who is taking the Child, has her left Side fronting, yet her Back-parts are moſtly viſible; ſhe is on her Knees, the left forward, the other quite drawn back, puſhing with her Foot againſt a Water-veſſel, which, at the Brink of the Water, ſhe overturns. A third, on the right Side, comes running, quite aſtoniſhed, with a Lap full of Flowers;

ers; ſhe points, with her left Hand, towards the others, and looks to the left at her Companions ſitting on the Bank of the River, which partly runs between the Trees towards the Point of Sight. The one ariſes, and looks forward with Amazement, and makes it known to the other ſitting towards the Water; who therefore, ſupporting herſelf on her left Hand, turns her upper Parts to the right, in order to look back. They have moſtly Chaplets either on their Heads or lying by them.

Thus much, as to the Diſpoſition and Actions of the *moveable By-ornaments*; which conſiſting of Virgins, each is contraſted *according to her Paſſion.* We now proceed to the *immoveable Ornaments.*

On the left Side, on a riſing Ground, between the Trees, I place a large fronting *Priapus-Term*, without Arms or Legs, moſtly in the Shade againſt the Offskip, which ſtrongly throws off the foremoſt Group. On the right Side forwards, half in the Water, I ſet a ſquare large rough Stone, whereon lies a Garment or Veil, and a Parcel of Leaves and Flowers. In the Pannel of this Stone is carved a *Fatality* in Baſs-relief. Behind it, and between the Nymph with the Flowers, I place on the Ground a Basket of Chaplets.

As for the *Seaſon*, 'tis laid between Summer and Winter, in the ripening Autumn, and in fine Weather for the Time of Year. The *Light* is a Side-one a little fronting. The Sun may be put in, or left out, as every one pleaſes; becauſe 'tis not mentioned or inſiſted on in the Fable.

I ſhall next proceed to deſcribe the further Circumſtances of this Ordonnance; ſince, without ſhewing the *Light and Darkneſs, Harmony and Colours*, 'tis imperfect, and not like Nature. It muſt be granted, that the *Harmony and Shadowing*, oftentimes ſhew themſelves, and that the *Light* is ſufficiently apparent to him who underſtands *Perſpective*: But whether there may not occur ſtill ſomething beyond the common Gueſs and Judgment, I very much queſtion. As for the Colours, they muſt needs be expreſſed; ſince, without it, 'tis impoſſible to know or penetrate mine or any other Painter's Thoughts.

I therefore aſſign *Dryope*, as the principal Character, a blue Sattin Garment; one Flappet whereof goes over her right Shoulder, and comes under her Girdle, and the other is in her left Hand; with which ſhe holds the naked Child about the Middle, when the Remainder, with an under Flap tucked in the Girdle under her left Breaſt, covers all her other Parts down to the Feet, except the left Leg and Foot, which is rooted in the Ground. Her under Garment, as likewiſe the open

Sleeve about her left Arm, is yellowish White, with green Reflexions. Her Garment next the left Leg is open. The foremost Nymph is almost naked, having no other Covering than a fine white small Scarf about her Middle. The Dresses of *Dryope* and *Iole* are intermixed with Gold, in order to make a Difference between them and the Nymphs. The Nymph, who is naked to the Middle, I dress in a dark green Gown, gathered at the Navel, and fastened by a Girdle. *Iole* has an airy Garment, close-sleeved, of a bright Rose-colour, girt with a broad Girdle of dark Violet embroidered with Gold; and under it a flowered Coat, open below, and giving Freedom to the Legs. The Stone forward is greyish; and the Vessel dark Red. The Ground next the Water is grassy; and thus, I variegate the whole Fore-ground. The Nymph, who, on the right Side of the second Ground comes running, has a greenish Breast-garment, loose and untied, without Sleeves, and fastened but on one Shoulder, the Breasts and Legs being bare. The other, sitting further behind, on the Edge of the River, I leave quite naked. Her Companion has a small green Scarf. The stone *Priapus* is dark Grey, inclinable to Violet.

As for the *Light*, I think, that the *major Part* ought principally to fall on *Dryope and the two Nymphs next her*, and on what else belongs to that Group. The Residue may be little, and mostly *foreign-lighted*, either from behind, before or sidewise; yet in such Sort, as that the Cause thereof, and of the Shades (as, by what and from whence) may plainly appear: Otherwise, they will be but loose Fancies, without Foundation.

Some may possibly question, whether hereby the *Light* will answer my Purpose; because I assign *Dryope* a blue Garment over a yellowish-white one, judging, not without seeming Reason, yet without knowing my Intention, that the contrary would look more decorous; namely, the Light over the Dark; because the greatest and strongest Mass of Light, falling on her middle Parts, to wit, Belly and Legs, the naked Child would be more beautifully set off, if her Breast or upper Parts were dark, than against the yellowish-white. This with Respect to the *Light*, I willingly allow; but not, as to the *Colour*; for I designedly made the Garment blue, in order to make the naked Nymph beautiful; and yet, with Intention that *that Part* might keep a strong and broad Light: For this Reason, I have chosen a Stuff for it accordingly; it being known that Sattin has a Gloss, and almost the same Force as Gold or Silver Stuffs. The red Garment of *Iole*, as being a beautiful and light Colour, will be sufficiently, yet not too much, set off against

againſt the dark Ground: But the Blue has here, on account of the great Maſs, more Power, tho' having more Light about it; for the Red is but a ſmall Spot. I have, as much as poſſible, conſidered the Probability of this Repreſentation, and the Harmony in the Diſpoſition of the Colours; aſſigning each Figure its particular and proper *emblematic Colour*, not only in the Draperies but alſo in the Nudities, giving one a fair and tender, another, a more browniſh Skin, and ſo forth. Each Figure has likewiſe its particular Characteriſtic; the Head of the *Water-nymph* is adorned with *white Bell-flowers*; that of the *Wood-nymph*, with *wild Plants*; and that of her who comes running forward, with *Field-flowers*. If it be wondered, that I make Mention of *Sattin*; ſince we rarely hear, it was in Uſe among the *Ancients*; I ſay, the Obſervation is juſt, with reſpect to *Statuaries*, but not, as to *Painters*; becauſe I have met with ſeveral old Pictures, wherein I have ſeen Sattin repreſented: But how long that Stuff has been known to the World, I cannot tell, nor ſhall enquire. In the mean time, it muſt be allowed to be a beautiful and elegant Stuff; as are alſo the changeable Silks, tho' in a leſs Degree, and more proper for youg People.

If any Difficulty ariſe from my introducing into this Story a *Priapus-Term*, ſince there's *neither God, Man, Faunus, or Satyr in the whole Piece*, nor the leaſt Sign of any indecent Action, I will give him my Reaſon; which is, that the Poet, relating the firſt Cauſe of the Diſaſter befalling this unhappy Woman, aſcribes it to the Tree *Lotos*; becauſe when a Woman, and *Priapus* could not ſatisfy his Luſt with her, he in Revenge, transformed her into that Tree bearing her Name, laying a Curſe on thoſe who violated it; and ſtill retains that vindictive Humour; wherefore I place him here, as the firſt Promoter of the Accident.

I inſiſt largely on theſe Fables or Ordonnances, to give an Handle for further Inquiries into them; for *Ovid* is not full and particular in all his Fables, and we are obliged to fetch a great deal from other Authors.

He gives us no right *Idea* of the *Tree Lotos*, (a Stranger to *theſe Countries)* nor mentions, what Sort of Leafing it has, or its Virtues, or whether it be of a moiſt or dry Nature, or where it grows moſt plentifully; wherefore, as far as I have met with them, I ſhall produce the Teſtimonies of ſome Authors about this Tree, together with the emblematic Senſe and Explanations they aſſign: A very proper Part of Knowledge for a Landskip-painter, whoſe Inclination leads him to ſomething uncommon, and deſires to paſs for Learned among the curious and knowing.

I have

I have found, in general, that the *Leaves* are round; which, at the riſing Sun, *open*, and as he goes down, *cloſe*, and at Night, *double*; wherefore, when we introduce *no Sun-ſhine*, they muſt be repreſented *doubled or ſhut.*

As for the *myſterious Senſe*, we muſt know, that the *Egyptians* paid more Honours to this Tree, than any others, on a Belief, that it was a *Mediator* between heavenly and earthly Things. It's moreover uſed, to repreſent the *Sun's Riſing and Setting*; eſpecially with the Addition of a *Child ſitting on it*, by which, they ſignified, the *Morning-vapours*, which the Sun's Approach diſpels. And, becauſe it opens and ſhuts it's Leaves with the Sun's Riſing and Setting, 'tis *ſacred to* Apollo, as a Tree peculiar to him, and out of Reſpect *ſhewing its Leaves to him only.*

The *rough or hairy Lotos* was alſo much venerated by the *Romans*; who offered the *Veſtals Locks of Hair* to it, * as they did, thoſe of *young Men to Apollo, or to his Son Æſculapius.*

The *Greeks* ſacrificed their *Hair*, in the ſame manner, to the *Rivers of their Country*, as having a certain Relation to this Tree; which they imagined had ſuch *Intercourſe with the Gods*, that they made it their *Seat:* And therefore it was *planted in Moraſſes.*

Iamblichus teſtifies, that theſe Trees require *much Moiſture*; whence, the *Ancients* inferred, *the firſt Cauſe of Procreation:* Therefore calling the Occean, *the Father of all Creatures:* And, obſerving the round Leaves, round Stem and round Fruit, *they* would, by this moſt perfect Figure, intimate, *the Perfection of the higheſt Deity*, ; eſpecially, when a *Child* was repreſented ſitting on the Tree. Which *Ovid* likewiſe alludes to in this Fable, when (as Mr. *Pope* has rendered it) he ſays,

'*Now, from my branching Arms this Infant bear,*
'*Let ſome kind Nurſe ſupply a Mother's Care;*
'*Yet to his Mother let him oft be led,*
'*Sport in her Shades, and in her Shades be fed;*' ——

We ſhall now proceed to,

A ſecond Table or Ordonnance relating to Dryope.

The Story is this. As ſoon as *Andræmon* was advertiſed of the ſorrowful Accident which had happened to his Wife *Dryope*, he haſted to the Place in Company with his Father: But they arrived too late, to have

* *Macrob.* lib. 4. cap. 19.

have any Speech with her before the *Metamorphoſis*. A rough Bark had now ſeized her Body and Members; inſomuch, that ſhe was only to be known from other Trees by her Shape and ſoft Voice. Her Arms made two Branches, abounding with Leaves; beſides her Head-attire, covered with Greens. Both the Father and Son hung about her Neck, and wept; and, with the Child, at her Requeſt, kiſſed her for the laſt Time. Whereupon ſhe was diveſted of her human Shape at once.

In the former Ordonnance, I have ordered the River forwards, and in this, ſideways. *Dryope*, all but her Head, transformed into a *Myrtle-tree*, I place, almoſt in the middle of the Piece, ſtanding upright, a little to the left of the Point of Sight. *Andræmon* takes her about the Neck, and kiſſes her left Cheek. His aged and ſorrowful Father complains of the ſorrowful Miſhap to a Nymph ſtanding near him, with his right Hand tearing open *Dryope*'s Linnen, in order to ſhew her the Body; which beholding, ſhe raiſes her Shoulders, turning her Head away, and looking down. Another Nymph, having the little *Amphiſus* in her Arms, lifts him up, in order to kiſs his Mother. *Iole* I place in great Lamentation at *Dryope*'s Feet; and a Step further ſtands the Tree *Lotos*. On the ſecond Ground, on the right Side, I ſet the *Term of Priapus*, croſs-hung with Feſtoons of Flowers and Greens tied under the Navel; and before it a ſmall ſmoaking Altar, with ſome People offering. On the left Side, on the Fore-ground, I place the large ſquare *Stone*, half under Water; with a Nymph leaning on it. Theſe are the Heads of my Deſign. The View is on the left Side of the Point of Sight, and conſiſts of Hills and Waters; and, becauſe I repreſent *an Evening*, the Air is full of Vapours and dark Clouds; and the Trees, by reaſon of the Wind, are in Agitation.

Now, as this Piece is the *Fellow* of the former, all Things ſhould, of right, be equally full of Work; but becauſe this Ordonnance has the greater Variety, as exhibiting *ſome Men*, I have been neceſſitated to depart a little from the original Diſpoſition, ſince what is introduced into the other muſt needs be ſeen here; as we have largely treated in the 21ſt Chap. *Of Ordonnance*. Wherefore, I place *Dryope* fronting, with both her Arms lifted up, and pretty near each other. Her Head looſely hangs down between them, to the left. Her Arms, from the Elbows upwards, together with her Breaſt and a little of her Body, retain their firſt Forms. *Andræmon* is ſeen, on the left Side, ſtanding on Tip-toe in order to kiſs her left Cheek, which ſhe offers him; his right Arm is about her Neck, and his left on her Breaſt. A little forward ſtands the *Father* tottering, and near his Side, the Nymph.

Nymph to whom he complains; at the ſame Time, opening *Dryope*'s Under-garment, only tied on her Shoulder with a Ribbon, and turning his Head and upper Parts to the left, with his Face towards Heaven. The Nymph ſtands cloſe behind him very dejected and ſorrowful, raiſing her Shoulders, and looking downwards with her Head a little ſidling off from *Dryope*; her left Elbow is drawn in, and her open Hand up at her Head; her Breaſt is bare, and in the Light. Her under Parts are fronting, and her right Leg flung out. *Andræmon*'s Garment, falling from his Shoulder, hangs about his Heels. The Nymph, who, on the right Side, where the Ground is ſomewhat lower, is lifting up the Child, falls back in her upper Parts, with her Head hanging forwards; ſhe reſts on her right Leg, having the left lifted up againſt the Tree; her Back is fronting, and turns to the Light, and her under Parts have a contrary Sway. The Child, whoſe upper Parts only are ſeen (the reſt being hidden by her Head) ſtretches out both his Arms forwards, towards the Tree, preſſing one of his Feet againſt her Body. *Iole*, ſitting ſquat between her and the Tree, leans her left Shoulder againſt it, with her Head coming forward, and her Hand on her Face, having a Cloth in her Lap. On the left Side, without the Piece, at the End of the Fore-ground, I place two Nymphs; one, with her Legs in the Water, and reſting on her right Elbow, and holding her Chin, and with the other Hand under her right Arm-pit; the other ſitting with her Legs behind the former in the Water, and reſting with her right Arm on a Vaſe, and her Face and right Breaſt foreright: They are both naked and winged. Near theſe ſtands a third, holding a long Staff, on the top whereof is a Pine-apple; ſhe has, about her, a wild Beaſt's Skin, and points with her right Hand forward; in which Poſition, her right Side is ſeen. Behind her, on the aforeſaid Stone, lies *Dryope*'s Garment; and on the ſame Side forwards riſes a large Tree, incumber'd with wild Buſhes and Sprigs.

The *Light* I take, as in the former, from the right Side a little fronting; for, were it a left one, it would not ſo commodiouſly *bring the light Parts together in a Group*; and the rather, as the Piece is a Fellow of the former.

I repreſent then, the expiring *Dryope*, bare almoſt to the middle, by the dropping her under Garment; which, as in the former, is Yellowiſh-white. Her Face and Breaſt retain their Fleſhineſs and Colour, but her Body downwards grows darker and browner, like Wood-colour, till at laſt it is perfectly woody; as happens alſo to her Arms, which,

which, to the Elbows, have their former Colour, but at the Fingers are woody and branched. Her Face, to the Chin, with that of *Andræmon* to the Shoulder, is in the Shade of the Greens of her Head and Arms. *Andræmon*, as a Man of Repute, has a ſhort greeniſh grey colour'd Coat, embroidered with Gold; his upper Garment is reddiſh Purple, dark and warm; and his Legs, up to the Hips, are in the Shade of the Tree. The *old Man* is dreſt after the *Perſian* Manner, in a Gown reaching to the Calves of his Legs, of a light Fillemot Colour, with large Violet Stripes and Gold Leaves; his upper Garment, ſleeved and quite open, is beautiful Violet; he has Shoes and wide Stockings; his Cap, like a Turbant, curling on Top, lies with his Staff at his Feet; and his Hair is grey. The Nymph by his Side, is half ſhaded by him; that is, her whole right Side, from the Shoulder downwards, except her Knee, which ſhe advances; her Veſtment is greeniſh Blue, inclining ſomewhat to dark. The Nymph with the Child has an airy blue Garment, girt about the Middle; her right Shoulder is bare, and the Flappet of her Garment ruffled about her Legs by means of the Wind. The Virgin behind her, and between the Tree *Lotos*, has a white Garment. The *Priapus-Term*, between the Trees is by them, moſtly ſhaded; and off from it, paſſing by the Point of Sight, the major Part is filled up with ſmall Trees, which are dark or in Shade, and brightly ſetting off the foremoſt Group.

The two naked Nymphs, on the left Side, receive little Light. The Air on the Horizon is full of Vapours and melting; becauſe I do not give here the Sun ſo bright and clear as in a fine Morning, nor ſo ſtrong as at Mid-day, but more or leſs vapouriſh, and therefore the whole appears of a Ruſſet Colour. The Clouds are large, thick, and heavy.

The Sky might alſo be properly enriched, by exhibiting in it, the *three Parcæ* or *Fatal Siſters*; ſince, having done their Buſineſs, they are again aſcending. In ſuch Caſe, *Atropos*, with the Thread and Sciſſors, ought to be foremoſt; next to her, *Lacheſis*, with the Spindle; and behind her, *Clotho*, with the Diſtaff.

Let us now exhibit *Andræmon and his Family's Return Home*, in

A Third Table or Ordonnance of Dryope. See *Plate* LV.

The late *Dryope*, after her Fate, ſtands, with the Tree *Lotos*, at the End of the Fore-ground. A little to the right of the Point of Sight, and from her to the left Side, appears a bending Way, like a

Creſcent, coming forward; againſt which, the Water, from the right Side, about 3 Feet lower, is waſhing. Quite forwards, againſt the Shore, lies a Paſſage-boat. On the right Side, without the Picture, I repreſent a Piece of very high Ground, running towards the Point of Sight. At the bottom of this Ground, and almoſt level with the Water, runs a Path, edged with ſome watry Trees; and even ſome of them in the Water. The ſecond Ground riſes Hill-like againſt the Offskip; eſpecially on the right, from whence to the left Side, thro' the Hollow of the Rock, is ſeen a further Offskip. Behind this Hill or Height appears the beautiful Top of *Andræmon*'s Houſe.

I believe it will not ſeem odd to the Knowing, that I introduce ſo much high Ground and Water about ſo ſmall a Spot of low Land, becauſe the Poet lays the Fact in a *Lake*; for which Reaſon, and in order naturally to ſhew it, I exhibit that Corner, with the Way Creſcent-like, as being but a Part of the Lake.

The Queſtion is now, whether a Painter may not take ſome Liberty for *Decorum*'s Sake? I ſay, he may, ſo far as not to take away the *Property of the Subject*; for what the Writer lays down muſt paſs for a Law; wherefore we may well conclude, that *Ovid* does not ſay any thing without Reaſon. Some may poſſibly think I could have made a more *delightful Choice:* But it muſt be obſerved, that this Fact is of a *contrary Nature*; I ſeek not for Pleaſure in the midſt of *Sorrow*, which here is my principal Scope; as may appear by what follows.

In the Path on the right Side, I repreſent ſome *Bacchanals and Satyrs*, trooping towards the Hills. Among them, one is carrying a *Priapus-term* on his Shoulder, with a large Veſſel in his other Hand, and followed by Tygers and Panthers. As for the transformed *Dryope*, I let her under Garment, of the Colour before ſaid, hang on the Tree: Near which ſtand three Nymphs; of whom one embraces it with both Hands as if ſhe would ſhake it; at the ſame Time looking upwards at the Leaves. The two others are talking together; the one pointing forward at the *ſorrowful Relations*, who are departing. I place *Iole* forward, by the Boat, with her Siſter's Garment and a Basket of Flowers in her Hand; which, weeping, ſhe gives to the Waterman. *Andræmon*, coming a Step further, has his Son *Amphiſus* on his left Arm, wrapped in his Garment; he is ſpeaking to the Waterman, and ſhewing him the Place whether he would be carried. Behind him follows the Father; who, fixing his Eyes towards Heaven, on the

Heſpe-

Heſperus, or *Evening Star*, ſeems to complain of the unhappy Fate of his Daughter.

I ſhall now fully deſcribe the Figures, and their Actions, and Dreſſes, and other neceſſary Circumſtances.

The Boat, tied to a Poſt, lies ſomewhat ſidewiſe and fore-ſhortened. The Waterman's right Side is fronting, inclining to the Land, with his Back directly in the Light; he receives with extended Arms, the Garment and Basket of Flowers which *Iole* gives him. His Veſtment is light Grey, girt with a large black Girdle, which is buckled; his right Shoulder is bare almoſt to the Middle. *Iole* appears with her left Side fore-right, and her Breaſt ſwaying towards him; giving him the Basket of Flowers with her right Hand, on the Arm whereof hangs her Siſter's Garment; her under Parts are fronting, and her Feet cloſe, with Knees a little bent; ſhe turns her Head to the left, wiping her Eyes with a Flappet of the Vail which ſhe has about her Neck. *Andræmon*, with the little *Amphiſus* in his Arms, ſtands on one Leg, and is ſtepping towards the Boat; his upper Parts turn to the left, his Breaſt fronting, and his right Arm put out ſideways, in order to ſhew the Waterman, as has been ſaid, the Place he would be carried to; the purple Garment is faſtened on his right Shoulder, and from under his Arm ſlinging about his Body, he thereby partly covers the Child; and with another Flappet of the ſame, which he has in his left Hand, he ſupports and holds the Child, on his riſing Hip againſt his left Breaſt. The Child holds him faſt about the Neck, with its left Hand in the Opening of his under Garment, leaning back with it's upper Parts from him, and holding up in the right Hand, a Garland of Flowers, at which it ſtares to the right Side; one of its Feet is ſeen hanging down between the Folds of the Garment, and touches the Hilt of its Father's Sword. The *old Man*, who follows him, has his Back turned towards the Point of Sight, and ſeems to fall back, with Concern; his Face is towards Heaven; his right Leg is put forward, and his left, whereon he ſtands, drawn ſomewhat back; his right Arm is croſſing his Body; and in that Hand he holds his Staff, againſt his left Breaſt; and thruſting out his left Hand, he points at the ſorrowful Father and motherleſs Child, who are before him; and in this Poſture, ſeems to make his Complaint to *Heſperus*. The Tree with the Nymphs, and what elſe riſes on that Ground, ſhine in the Water; as does alſo what is ſtanding along the Water, on the right Side. *Andræmon* with the Child is, to his Breaſt, parallel with the Horizon; becauſe the Ground riſes forward, and is level with the Boat.

I have largely handled the aforeſaid three Ordonnances, to ſhew that Landskip-painters want not Matter for ornamenting their Works with Hiſtories or Fables proper to the Landskip. Theſe Things are alſo of Uſe to Hiſtory-painters, for repreſenting *Richneſs of Matter* in *poor Occurrences.* Wherefore to be copious, and further inſtructive, I ſhall handle one Fable more, as alſo a Deſign of my own: And then, for the Concluſion of *Landskips,* make a Compariſon between what is *Painter and un-painter-like*; the latter whereof is, by Ignorants, commonly called the contrary.

CHAP. XIV. *Table or Ordonnance of* Eriſichton; *and the Emblem of a Satyr's Puniſhment: Both ſerving for the Embelliſhment of Landskips.*

OVID relates, that *Eriſichton,* a very vile Man, was, by the Goddeſs *Ceres,* whom he had highly offended by cutting down an exceeding high Oak-tree conſecrated to her, puniſhed with inſatiate Hunger; inſomuch, that for Want of Food, he was obliged to ſell his own Daughter. See *Plate* LVI.

I repreſent this in a delightful Landskip, or Without-door-Proſpect. The Light comes from the right Side; and the Point of Sight is in the Middle. On the left Side, I exhibit a ſtately Building, with a beautiful Frontiſpiece, of the *Dorick* Order, aſcended by three Steps running towards the Point of Sight. Beyond the Steps I place an Hand-rail, 4 Feet in Riſe, running from the Houſe, by the Point of Sight. In the Return of it, ſtands a Vaſe. On the right Side is a River, with a wooden Bridge over it. By the Water-ſide appears Part of a Town-wall; which the Water waſhes and runs round. The Reſidue is an Offskip, here and there planted with Trees. Next the Hand-rail, I place the hungry *Eriſichton*; who, with his Cap in his left Hand, is tumbling his told Money into it with his right Hand. His Daughter *Metra* ſtands behind him, near the Steps; and the *Merchant* ſtepping up, ſhews her the Door, with his right Hand; wherein he has a Bag half full of Money; at the ſame Time, holding her, with his left, by a Flappet of her Garment. *Lean Hunger* behind, between her and her Father's right Side, puſhes her forwards with both Hands. This is the Main of the Subject.

* Metra

The

The Merchant, looking proudly and gravely at the Daughter, is dreſt in a fine Violet-coloured-Garment, reaching juſt below the Knees; 'tis girt about his Middle; he has a Fillet about his Head, and he is looſely ſtockined and ſhoed, according to the *Spartan* Cuſtom; he is ſeen moſtly from behind, reſting with his right Foot on the upper Step, and drawing up the left from off the Middle one. The Daughter ſtands on her right Leg, with her left Foot juſt on the lower Step, a little drawn back; her under Parts are almoſt fronting, more or leſs from the Light; ſhe ſways her upper Parts to the right, wiſhfully looking at her Father, whom ſhe is unwilling to leave; with Sorrow and Tears ſhe ſeems to move the Merchant's Pity, and to follow him againſt her Will, ſhe has an Handkerchief in her right Hand, with which, up at her left Ear, ſhe ſeems to whipe her Face; ſupporting the Elbow of that Arm with her other Hand. Her Garment is pale Yellow, with green Reflexions; and, being ſlovenly gathered under the Breaſt, and tied with a Ribbon, hangs in Tatters below the Calfs of her Legs; ſhe is bare-footed; has a beautiful Mien, yet is ſomewhat thin; her Hair is light, twiſted with ſmall blue Ribbons. *Eriſichton* ſtands quite ſtooping, with bent Knees; his Garment, tied about the Middle with a Rope, is Fillemot, and reaches behind to the Calfs of his Legs; being ſo open on the Side as to diſcover his bare Hip and Leg; his left Shoulder is alſo naked, his Hair and Beard Grey, and he is lean and ſwarthy; his Stick ſtands againſt the Hand-rail. As for *Hunger*, *Ovid* deſcribes him thus: With frightful Hair, Eyes ſunk in, Mouth and Lips livid, Teeth yellow and ſlimy, and a thick Skin diſcovering the Bones and Entrails; he is ſeen almoſt to the Middle above the Back of *Eriſichton*. The Pillars of the Frontiſpiece are grey; the Houſe and Steps, Freeſtone, and the Pavement the Door is of large blue Stone; and from thence, down to the River the Ground is plain. In the Front of the Houſe are carved two *Cornua Copiæ*. The Vaſe is of a reddiſh Stone. On the left Side of it, behind the Hand-rail, riſes a great ſpreading Tree in full Verdure; which gives a large Shade againſt the Houſe; the Stem of it is encompaſſed with Ivy and other Greens, which take away the Light of the Offskip between it and the Vaſe, together with the Sharpneſs of the Hand-rail; againſt which, the Daughter is brightly ſet off, with Decorum. Againſt the Wing of the Houſe, without the Hand-rail, I ſhew a Vine. At the Door waits a young Servant. Quite forward, in the left Corner, cloſe to the Steps, ſtands a watchful Dog, tied with a Chain, and barking.

In

In this Repreſentation I have had an Eye to three principal Circumſtances; *Indigency, Neceſſaries of Life, and Opportunity. Indigency* ſeeks Relief where 'tis to be had; if not in Town, elſewhere; wherefore, I repreſent *Neceſſity* in both *Father and Daughter*, coming for Relief to the ſubſtantial Man's Country-ſeat, who lives in Plenty. The further Circumſtances, as, *the Bridge, Town*, and Horns of Plenty explain themſelves.

I do not place lean Hunger near *Eriſichton*, contrary to what I have formerly ſaid; namely, *That, when a Paſſion can be expreſſed in the Perſon himſelf, we have no Need of an emblematic Figure, to make it known: Hunger* is placed here for two Reaſons: Firſt, becauſe *Want* cannot be perfectly expreſſed here in it's full Force, through a *preſent Intermixture with ſomething elſe*; as, the Happineſs of having found the Means whereby to relieve it; to wit, *the Money*. Secondly, becauſe *Eriſichton* is not ſo naked, that his conſumed Body, according to the Poet, can be ſhewed as Occaſion requires.

The Reaſon of my putting in the Dog, is, not only for the Enrichment of the Diſpoſition, but alſo to ſhew, that he who poſſeſſes much Wealth, ſhould likewiſe watch it. Moreover, 'tis uſual for the Country People, but chiefly Men of Subſtance, to keep thoſe Creatures as well for Pleaſure as Uſe.

This Fable is ſeldom ſeen in Painting, or exhibited in a Print otherwiſe than in *Ovid*'s Metamorphoſis, and that in ſo ſimple a Manner, that without the Explanation under it, 'tis ſcarce intelligible; for, what can be inferred from an old meagre Man's receiving a Purſe of Money from a Gentleman; with a young Woman appearing between them? How can the Inequality between Riches and Poverty be conſpicuous, when they are as like in Dreſs as if they were Brothers and Siſter; and this, in a Landskip, or the Middle of a Field, where is neither Houſe, nor other Token of their Habitation?

The Concluſion of a Story is not all that's neceſſary to be read; we ought to know the Origin, the Fact and Sequel of it. Firſt, it's neceſſary to know the Man and *who* Eriſichton *and his Daughter were*, to expreſs this naturally in their *Perſons and Dreſſes*. Secondly, we ſhould know *by whom they are puniſhed, and in what Manner*; and laſtly, *by whom, and by what Means made eaſy*. After a full Inquiry into theſe Particulars, 'tis then Time to conſider, how to repreſent them with *all their Circumſtances*, moſt naturally; ſuch as the *Place, &c.* After which, the Enrichments and Diminutions will follow of themſelves. We may at leaſt conceive, that they, who will not ſtudy the Point, can-

cannot go ſuch Lengths as to perform ſo ſmall a Story as this, much leſs one of greater Dignity, in a natural and judicious Manner.

I ſhall now, agreeable to my Promiſe in the Concluſion of the laſt Chapter, give another embelliſhing Example, in an Emblem of my own Invention, for the Sake of thoſe who will not inure themſelves to Hiſtorians or Poets, nor confine their free and rich Thoughts to ſuch a Reſtriction.

Sweet Repoſe diſturbed by Lewdneſs. An Emblem.

Here are ſeen three young Nymphs of *Diana*'s Train, tired with Hunting, repoſing in the Shade of the Trees, a little off from the Road, and near a foamy Water: Which ſome *Fauni* and Satyrs eſpying, they were reſolved to have ſome Sport with them. Wherefore acquainting their Aſſociates with the Matter, they ſilently advanced towards the Place in a Body; bringing with them one of the largeſt *Priapus-Terms* they had, together with two Panthers, a Veſſel of Wine and ſome Grapes. Being arrived, and ſeeing the Nymphs almoſt naked, and faſt aſleep, they planted before the Place the aforeſaid hideous Scarecrow; and then ſoftly ſtole their Hunting-equipage, as Quivers, Arrows, Bows, *&c.* and hung them on its Genitals, faſtening them with the Straps, which they buckled. They moreover deck'd its Head with one of the Nymph's Vails; ſticking their Thyrſes in the Ground round about it, and adorning them with Vizors. Not ſtopping here, they ſeized as many of the Virgins Garments as they could, and toſſed them upon the high Limbs of an adjoining Tree; and to prevent the Nymphs climbing up, in order to regain them, they tied the two Panthers under the Tree; and, after having ſet down the Wine and Grapes, pleaſed with the Project, they covertly retired to a peeping Place, to wait the Iſſue on the Nymphs awaking. Each of the Gang had brought with him his Inſtrument, as, the double Hautboy, Cymbal, Tabor, Timbrel, *&c.* wherewith, becauſe 'twas Evening, and they might ſleep too long, to beat up their Quarters. But the Plot ſoon miſcarried, through an unexpected Accident; for, another Nymph, who was poſſibly ſeeking for her Company, happened to arrive at the Place; and ſeeing the Panthers lying under the Tree, and thinking they were wild, ſhot at them and killed one. The Satyrs, ſeeing this, came out of their Lurking-hole, and purſued her; but ſhe eſcaped by Flight. They then concluded, they had waited long enough; and, obſerving that it grew late, and that the

the aforeſaid little Buſtle made the Nymphs begin to ſtir, they in a full Body of *Satyrs*, *Fauni*, *Bacchanals*, even all the Tribe of *Bacchus*, ſet up, with their Inſtruments, ſo loud a Noiſe, that the Nymphs ſtarted up on a ſudden; and, full of Fright, look'd for their Cloaths: But, being now thoroughly awaked, the *Term* preſented before them, with their Hunting Equipage hanging about it. This Sight, but eſpecially that of their Cloaths on the Tree, much ſurprized them, and put them to the Bluſh; not knowing what Courſe to take in the Exigence. Not one durſt approach the Block in order to take her Weapons. The vile Crew all this while kept perdue, laughing at them unobſerved. The diſtreſſed Nymphs, perceiving no body near them, run to and fro, conſidering how to get their Cloaths again; but on their Approach to the Tree, the Panther aroſe, making ſo great a Noiſe that they knew not whither to run. Cries and Lamentations here were uſeleſs. They above an hundred Times invoked the Aid of *Diana*; yet in vain. The eldeſt, named *Cleobis*, at laſt took Courage, and went up to the *Term*, with Intention to get the Vail from it to cover *Carile*, who was naked; ſaying, —— *Ah! Why are we ſuch Fools to be thus ſcared; and only by a wooden Block? Why are we aſhamed? Somebody has certainly been here; but now the Coaſt is clear; I am reſolved to throw it down: Come, Siſters, and boldly give an helping Hand.* —— But ſhe had no ſooner utter'd the Words, but all the Gang appeared, mocking, ſcoffing and hooping; any one may determine who was on that Overture, moſt daſhed and concerned. A little Satyr ſhot at the *Term*, and took the Quivers from it, ſhewing the Nymphs the unſeemly Member, with an hearty Laughter. This (but eſpecially when other Scoffers ſhewed them the Cloaths on the Tree) highly provoked them. To take to Flight was not adviſeable; one puſhed them this Way, another, that Way. During this Game, a Noiſe of Cornets was heard; which ſuddenly put an End to the Laughter; each made off leaving all Things as they ſtood. The *Term* of *Priapus* fell to the Ground, and the Panther at the Tree endeavoured in vain to get looſe. Now, *Diana* appears attended by her Train of Nymphs; who ſhot their Arrows at the lewd Crew, the Dogs, at the ſame Time, tearing the Panther to pieces. The fearful Nymphs appeared much aſhamed, and proſtrated themſelves at the Feet of the Goddeſs; to whom they related their Misfortunes, and the Affront put upon them by the Gang of Satyrs; ſhewing her, at the ſame Time, the *Term*, the Vizors, their Cloaths on the Tree, and what elſe was done in deſpite to them. The Goddeſs, to ſhew her

her Reſentment, gave immediate Order to purſue the Rioters; and would not enlighten the Night 'till ſhe had revenged the Inſolence. Some accordingly made towards the Woods, others to the Brooks, and the Reſidue took the Field; in a little Time, part of them were made Captives; for of the three who purſued the Nymph for ſhooting the Panther, one was catched in the Net, and five others, together with a *Bacchanal*, were ſoon after haled before *Diana*, in Irons; whom ſhe ſentenced to be tied, two and two together, by the Feet and whipped by the three affronted Nymphs with Thorns and Holm-leaves ſo ſeverely, as almoſt to kill them. Three others ſhe adjudged to be hung by their Tails on the Limbs of Trees, with their Heads juſt touching the Ground. Not yet appeaſed, ſhe cauſed him, who was taken in the Net, to be therein plunged into the Water, by two or three Nymphs, till he was juſt expiring, and the Water came out of his Mouth. The Bacchanal muſt ſee all this; on whom was beſtowed an hunting Knife, wherewith, if ſhe thought fit to releaſe the Delinquents, to cut off their Tails: Which after much Reluctance, ſhe was at laſt prevailed upon to do; and then, tying their Hands behind them, *Diana* ſaid —— *Go now, and ſhew yourſelves to the reſt of your wanton Gang, and tell them, that thus I will puniſh all thoſe who dare to mock the chaſt Diana and her Retinue.*

Is not this now, tho' a feigned Story, Matter ſufficient to furniſh many Landskips? The Landskip-painter ought to obſerve here a Repreſentation of *different Paſſions*; *Baſhfulneſs* in the Nymphs; *wanton Joy* in the Satyrs; *Severity and Reſentment* in the Goddeſs and *Diſtreſs* in the Inſolents.

You ſee here the alluring Pleaſure of committing a Crime, and the Baſhfulneſs and Diſtreſs of thoſe who ſuffer the Evil; but at the ſame Time, the grievous Conſequences, and Puniſhment attending Wickedneſs and Inſolence. In fine, the Sweets and Puniſhment of Evil, and the Reward and unexpected Relief of Virtue.

Can it be denied that ſuch a Repreſentation in Landskip will not generally pleaſe? Surely, 'tis not impoſſible to make other ſuch Deſigns. On which Occaſion, I hope it will not be tireſome to the Reader if I now ſhew what is underſtood by the Word *(Painter-like)* as a very neceſſary Point for a Landskip-painter.

CHAP. XV. *Of the Word* (Painter-like.)

THERE's ſcarce any Thing in the World which is not liable to a good or bad Conſtruction; and Judgment alone chuſes in all Things a *Medium*, out of thoſe two Contrarieties, which is certainly the moſt beautiful and beſt. This is an eſpecial Truth in the Art of Painting; which has ſuch a Power as to affect People two different Ways: Firſt, by virtuous and agreeable Repreſentations; and in the next Place, by thoſe which are mean, miſhapen and contemptible; both equally efficacious in Contrariety. The former recreates and charms a judicious Eye, and the latter is it's Averſion. 'Tis therefore indiſputable, that the *Painter-like*, or, *moſt beautiful Choice*, implies nothing elſe than *what is worthy to be painted*; and that the moſt mean, or, *what is not beautiful*, leaſt deſerves that Honour: As for Inſtance, ſuppoſe there were brought before me, a Basket of ripe, unripe and rotten Fruits mixed together; I muſt, having any Judgment, chuſe the moſt reliſhing, or thoſe which *appear moſt beautiful* to the Eye, and reject the reſt.

A Landskip adorned with ſound and ſtreight-grown Trees, round-bodied and finely leaved, ſpacious and even Grounds, with gentle Ups and Downs, clear and ſtill Rivers, delightful Viſtos, well-order'd; Colours, and an agreeable blue Sky with ſome ſmall driving Clouds; alſo elegant Fountains, magnificent Houſes and Palaces, diſpoſed according to the Rules of Architecture, and richly ornamented; likewiſe, well-ſhaped People agreeable in their Action; and each coloured and drapery'd according to his Quality; together with Cows, Sheep, and other well-fed Cattle; all theſe, I ſay, may claim the Title of *Painter-like*: But a Piece with deformed Trees, wildly branched and leaved, and diſorderly ſpreading from Eaſt towards Weſt, crooked-bodied, old and rent, full of Knots and Hollowneſſes; alſo rugged Grounds without Roads or Ways, ſharp Hills, and monſtrous Mountains filling the Offskip, rough or ruined Buildings with their Parts lying up and down in Confuſion; likewiſe muddy Brooks, a gloomy Sky, abounding with heavy Clouds; the Field furniſhed with lean Cattle and Vagabonds or Gypſies, ſuch a Piece, I ſay, is not to be called a fine Landskip. Can any one, without Reaſon, aſſert him to be a Painter-like Object, who appears as a lame and dirty Beggar, clothed in Rags,

Splay-

Splay-footed, bound about the Head with a nasty Clout, having a Skin as yellow as a baked Pudding, killing Vermine; or in fine, any such paltry Figure? Would you not rather conclude such Things to be the Jest of a Painter.

For my Part, I believe, that the Difference between *the Fine and the Ugly* is too great not to make a Distinction between them. I am well pleased, that some call the Works of *Bamboccio, Brouwer, and Moller*, and the Landskips of *Brueghel, Bril, Bloemart Savry, Berchem* and such Masters, *Painter-like:* But I oppose to them *Raphael, Correggio, Poussin, le Brun*, &c. and in Landskip, *Albani, Genouille, Poussin*, the *German Polydore*, and such as follow them in their Choices.

On this Occasion, I shall, e're I conclude, also consider the Word *Designer-like*; a Word which is as much perverted as the other: For Instance; crooked Trees abounding with Knots and Hollownesses, rugged Clods of Earth, bursten and sharp Rocks, human Bodies robustly and roughly muscled in *Michael Angelo's* Manner, Faces large-featured, long-nosed, wide-mouthed, hollow-eyed like *Testa's*; these Objects we have extolled for *Designer-like*, tho' as absurdly and improperly, as 'tis to fetch Light out of Darkness, and Virtue from Vice.

The Masters therefore are very imprudent, who encourage their Disciples to seek and draw in so troublesome a Way, after such Objects, as tending to nothing else than learning them to make *rough Out-lines*. Do they not chuse a round-about-way to bring them into the right Path? Nay, how many die in the Pursuit, who, had they taken the other Way, might easily have got through? Wherefore, 'tis more advisable to draw after the *beautiful and sedate Simplicity and Greatness of Raphael, Poussin* and other excellent Masters, than after any of those other paltry and miss-shapen Objects. This must be agreed, that if the bad and deformed be *Painter or Designer-like*, the *beautiful is not so:* The Case admits of no Alteration; and consequently the worst must be best, and the best worst. If both be good, there is *no room for Choice*; and you may, at that rate, mingle Beauty with Deformity, Joy with Sorrow, Ripeness with Unripeness, Gods with Beggars: But since Beauty is attracting, and Deformity offensive, this certainly is *true Painter-like*, which supposes the *best and most agreeable Objects*; which alone ought to be called so, and sought for.

Yet there are Occasions, wherein *both* must be observed; either that the Story requires it, or that, by Means of Deformity, we are to set off what is beautiful, and make it predominate: But then the Paint-

er who underſtands Beauty, may more eaſily abate, than the other exalt himſelf above his Knowledge and Capacity. Wherefore I conclude, that *beautiful Nature is the beſt Choice, and the moſt Painter-like.*

I ſhall now, for the Benefit of ſuch Artiſts as are not rich in Invention, give a compendious Deſcription of Variety of Objects in a fictitious View.

CHAP. XVI. *Of Painter-like Beauty in the open Air.*

THE Day was almoſt ſhut in, and the agreeable *weſtern* Sun giving long and charming Ground-ſhades, when I purpoſed to divert myſelf with a Walk; not without reflecting, how many fine Obſervables are overlooked, which, if handled, according to Rule, would be of Service: A Careleſsneſs often proceeding from too ſuperficial and groundleſs a Method of Study; which will not permit the Thoughts to fix on Things of moſt Importance.

In my Walk, I came into an agreeable Country, ſeemingly the *Seat of bleſſed Souls*; where nothing was wanting which could tend to the Repoſe of the Mind; every Thing was *beautiful and orderly:* Blind Chance had no Hand in this; I could plainly perceive, with what Ardour and Pleaſure *Nature and Art* had mutually beſtowed their Benefits upon it: The Roads or Paſſages were ſo neat and level, that in walking you hardly ſeemed to touch the Ground: A ſweet and refreſhing Wind reigned there; which ſo allayed the Sun's Heat as to make it indifferent whether you ſat in it, or in the Shade: The rich-leaved Trees, as beautiful in their Stems as their Greens, moved almoſt inſenſibly; when the young and tender Sprouts, as yet but thinly leaved, careſſed by the mild and gentle Air, ſeemed to rejoice, the ſilver Leaves, by a ſweet Motion, glittering like Medals: The Sky was fine blue, looſing gradually in thin Air towards the Horizon: The ſmall Clouds, not violently driving this Way and that, moved ſlowly and quietly 'till they got out of Sight. The white Swans beheld themſelves in the clear Brooks; freely winding and turning without feeling whether with or againſt the Stream.

In this delightful Region, I found a very *beautiful Fountain*, the Baſon of which, was of white Marble; furniſhed towards the Road with rocky Bowls and Scollops to receive the Water; the Figures, ſtanding upon it, were moſt elegantly choſen; round it, ſtood low and cloſe

cloſe May-trees, againſt the Green whereof, the white Marble was magnificently, yet modeſtly, ſet off; cauſing thus a pleaſing Mixture in its Shade.

From thence, I took to the right Hand, along a *level and broad Way*, on both Sides faced with a Parapet of Free-ſtone, whereon ſtood forwards two large Vaſes of fleſh-coloured Marble, in Shape and Ornament like thoſe in the *Farneſe* Garden; wide on Top, and without Covers; but, inſtead of an *Iphigenia*, the faint carving conſiſted of dancing Women; theſe Vaſes had a wonderful fine Sweep, the Figures were orderly diſpoſed, and in all Parts alike and moderately filled with Work; and becauſe the Baſs-relief roſe ſo little, the whole appeared as yet freſh and undamaged.

The *Parapet* was built after the *Doric* Order, and its Pannels were adorned with Foliage and Branch-work, twined with Reeds.

The End of it let me into a *wide ſandy Road*; on the left Side bordered with a *gentle flowing River*, and on the right, with fine and large Trees; along the Brink of this River were planted only grey and whitiſh Willows, not all alike ſtreight and large, but ſome leaning over the Water, others cloſe-branched and leaved, others again, thin and young, diſcovering the Glitter of the Water: On the right Side, where the Road run high, ſtood, as I ſay, large and heavy Trees of various Kinds, ſuch as Oak, Aſh, Lime, wild Olive, Pine, Cypreſs, *&c.* Some with ſtreight Stems, round Tops, ſwaying Branches, and fine Greens; between which, ſome tender Suckers, with their ſmall and upright Stalks and airy Leaves, afforded an inexpreſſible elegant Variety. The brown Cypreſſes, laden with their Fruit, added no ſmall Luſtre to the green of the other Trees; to my great Delight. Under thoſe Trees grew ſome wild Simples, and various Kinds of large and ſmall-leaved Plants intermixed with Thiſtles and Thorns in an agreeable and moſt *Painter-like* manner. Theſe under Growths, but eſpecially the Graſs on the Sides, were in many Places duſted by the Road; which, by their Union, cauſed a charming Decorum.

At proper Diſtances, along both Sides of the Road, were placed, for the Eaſe of Travellers, ſome low Free-ſtone Seats, in the Form of a long and narrow Architrave, ſupported by two ſquare Pillars.

Going on, I came to a Croſsway, where I found a *Term* or *Guide* ſet up. Here, not to go wrong, I was at a Stand, which Way to take: In this Doubt I recollected, that thoſe Guides have commonly their Faces towards the Way Strangers and Travellers ought to go. This *Term* was down to the lower Belly, like a Man, yet very muſculous; and the Head, reſembled that of a Satyr, and guarded with two large crooked

crooked Rams Horns; it ſtood in a Gap between ſome Trees, half ſhaded with Leaves and Ivy; it ſeemed to be made of Marble, but very much bedripped and fouled with a green Liquor. A little from it, I ſaw, on a white Marble Plinth, a decumbent Statue of a naked Nymph, reſting with her Elbow on a Vaſe ſhedding Water; which flowing down the Plinth below the Way, which was there a little rocky, run into the River; this Figure was very agreeable. I wondered at firſt, ſince it ſtood not far from, and lower than the *Term*, that yet it was much cleaner; thinking that in ſuch a Place it could not well maintain it's Beauty and Whiteneſs; but my Wonder ceaſed on perceiving, that there were no high Trees over it, but that it had a free Air; another reaſon was, that being ſo low as to be reached over, poſſibly ſome Draftſman had been at the Place, and wiped it clean: On ſuch a Conjecture, I took ſome Water out of the Vaſe into my Hand, and rubbed a Part of the Shoulder; which confirmed my Suſpicion; for I diſcovered, that ſome Parts, were already become ſmooth and gloſſy, by being handled and rubbed.

Stepping a litlle further, I ſaw another Sight as fine as the former; I ſay, fine with reſpect to Art. It was an *ancient Tomb or Sepulchre* of light red Marble, intermixed with dark grey, and white Eyes and Veins; with a Lid or Cover of Lapis Lazuli. This Tomb was ſupported by four white Marble Sphinxes without Wings, reſting on a large black marble Plinth, which through it's Duſtineſs, ſeemed to be lightiſh-grey. The Ground under it was rugged, yet level for three or four Feet round the Plinth. This Work was generally encompaſſed with Sand extending to the Sea-ſhore, which it faced; and ten or 12 Steps further, the Sea was ſeen foaming. In the middle of the Belly of the *Tomb*, was a round Baſs-relief, within a Compartment of Oak-leaves; it exhibited a flying Eagle, with Thunder in its Bill; whence I conjectured, it might be *Phaeton's Grave*; and the rather, becauſe there ſtood near the Corners three very old and large Cypreſſes; of which, the hindmoſt was as yet whole and ſound, but the forward ones, by Weather or otherwiſe, ſo damaged, that one had loſt it's Top, and the other was on one Side, half unbranched and bare. Behind this *Tomb*, ſtood a large Pedeſtal of greyiſh-blue Stone, on which had formerly, as it ſeemed, been ſet an *Urn*, now flung down, and lying near it half buried in the Ground: it was ſomewhat broken and damaged: I could make but little of the Carving upon it, ſince that was underneath, and the Ear or Handle of the Urn lay upwards; wherefore, in order to ſee what it was, I began to clear the Ground away from it; but had hardly

hardly dug a Foot deep, before I perceived a Piece of a Chariot, and half a Wheel in the ſhape of a Star; this, I thought, muſt be the Chariot of the Sun, as being not much unlike it.

This Work thus ſeeming old, and yet the *Tomb* with all it's Ornaments as new as if juſt ſet up, I thought it muſt have owed its Preſervation to ſome heavenly Influence. I was ſo entertained with viewing it on all Sides, that I was wholly taken up with it; without reflecting, that as Fortune favoured me, I ought to haſten to other Things of Conſequence before it grew too late; yet I reſolved, tho' I ſtayed all Night, not to leave the delicious Place before I had exactly deſigned, in my Pocket-book, every Thing remarkable in it. I then went ten or twelve Steps forwards from it, in order to have a full View of every Thing thereabouts; and ſitting down, there opened a *perfect Ordonnance*; for, on ſeeing the Trees behind and on one Side of the decumbent Nymph, and on the other Side an eaſy Aſcent with a ſmall Cottage in a low Ground behind it, I could not but obſerve how elegant and becoming all the By-works kept themſelves: The Trees behind the *Tomb* appeared dark, and thereby flung it off ſtrong and brightly; the Objects on each Side appearing faint. Further on, I diſcovered a ſmall Bridge; and in the Offskip, ſome Hills, *&c.* all which I preſently ſketched and ſhaded; marking for Shortneſs of Time, with Letters or Figures, the Colours of the Stones, and their Tints, together with the Lightneſs and Darkneſs of one Object againſt another, and alſo againſt the Sky.

Having done with this, and walking further on the right Hand, I came to a very *large and weighty Bridge, of one Arch*, which had an exceeding great Span ending, in the Crown, in a Point. This Opening diſcovered an even Plain, reaching almoſt to the Horizon, with Cottages and Houſes here and there, in a Village-like manner: They were not meanly boarded and plaiſtered like ours, but regularly built with Stone, tho' plain and without Ornament. This Bridge came from behind the Trees on the right Hand, and preſerved a Communication over the Road, with an high and large Rock on the Sea-ſhore: It was poſſibly placed here for the Sake of a dry Paſſage to the other Side in caſe of Floods.

Going under this Arch, I found myſelf in the open Field, near another ſort of common Buildings, which, at a Diſtance, I could not perceive, on Account of ſome intervening Trees. Theſe were *Herdſmen's Habitations*, and built with mean Materials, yet in a fine manner with reſpect to Art. Some ſtood on Ground-ſills, others went up two or three

three Steps, but the Generality of them had their Entrances even with the Ground. Some had ſquare Doors, with circular Windows over them; or elſe round Frames, ſtuck inſtead of Baſs-relief, with Rams, Ox, or Goats Sculls, cut in white Stone, according to the Condition of the Inhabitant. The lower Windows were in Form like the Doors, and a Diameter and half higher than wide; or elſe, twice the Breadth in Height. The upper Windows of ſuch as had two Stories or ſmall Garrets, were moſtly round. Some but ſingle-ſtoried, had Compaſs-headed Doorways; and over them, long Octangular Windows; and if any ſmaller over them, they were ſquare. The Rooſs were generally flattiſh, and tiled for bringing off the Water forwards. Some, in my Opinion, much excelled others in Grace; having over the Doorways, ſmall Balconies with Compaſs-doors into them, and the Windows on each Side ſquare and equally high; and over them, round ones again. On each Side of the aforeſaid Doors or Entrances, were made in the Walls, ſquare Vent-holes, like Niches contracting inwardly, and croſs-barred with Iron. The Pediments were *Doric* or *Ionic*, and of whitiſh Stone; the lower Story grey, and the reſt Free-ſtone; ſome were painted light-reddiſh, others white Free-ſtone or grey. Some Doors had Pillars or Seats on each Side. Some Houſes I ſaw alſo joined with Walls, wherein were round Holes. Here and there appeared large Gates, as of Neat-houſes; one was open, and ſeemed to be like a Place covered in; moſt of the Windows had wooden Shutters, which hinged on Top, and kept open by Sticks. Thoſe Houſes, to ſecure them from the Overflow of the River running in the Neighbourhood, ſtood much above the Level of the Way. In fine, I omitted no Remarkable relating to thoſe Country People's manner of Dwelling.

Somewhat further, and without this Village, I came up to a *round Temple*, having a lofty and elegant Frontiſpiece. It was aſcended by a Flight of ten or twelve Steps, with a Free-ſtone Balluſtrade on each Side, adorned with two Sphinxes, facing each other, which were headed with Caps and bodied with Houſings or Coverings, after the *Antique* Manner. Landing on theſe Steps, I came up to a Portico, fronted with eight Columns, Entablature and Pediment of the *Ionic* Order; the Pediment had a fine intire Baſs-relief, not much riſing. The Columns were continued round the Temple, two and two together, reſting on Plinths and Baſements.

Over their Ornaments ran a Gallery, divided into Parts by Pedeſtals, whereon ſtood fine Statues, one anſwering each Pillar. Behind the Bal-

Balluſtrade of the Gallery ran up Pilaſters of the *Corinthian* Order, two and two together, and between them large Windows, finely wrought according to that Order, as was the Frize and Cornice with grave Foliage, Modillions, *&c.* On this aroſe an open Dome, incloſed with a cloſe Balluſtrade, covered in with a Compaſs-roof, whereon was ſet a Sun.

Tho' I was not much converſant with Architecture, yet I perceived a very regular Diſpoſition in this Building, which, among theſe adjoining, alſo orderly and beautiful, loftily and magnificently diſtinguiſhed itſelf; appearing like a precious Stone ſet in Enamel, tho' neither had other Ornaments, than ſimply thoſe of the Order. The contiguous Houſes were low and extenſive, with high Chimnies or Towers, yielding, in my Opinion, a fine *Decorum*. Behind theſe ſtood a cloſe Plantation of Trees, moſtly Pines and Cypreſſes, which added no ſmall Luſtre to all this Stone-work. On each Side of the before-mentioned Steps was a *Fountain* or *ſquare Baſon*, adorned with two pretty large Lioneſſes, couching on Pedeſtals and ſpouting Water.

Thus I fancied I ſaw this glorious, lofty, and eſpecially *Painter-like Sight:* When we come to treat of *Architecture*, and the Choice of *Beauty, within-doors*, I ſhall be at the Trouble of ſtepping into this *Temple* to deſcribe its *inward Wonders*.

Oh! How comfortable is the Shore after a Tempeſt! What a Difference is there between a lovely Sun-ſhine and a gloomy Night! Between freſh and lively Youth and ſtale old Age! *Love* ſolaces in Gardens of Pleaſure and beautiful Palaces; but *Envy* lurks in deſolate Wilderneſſes, among the Rubbiſh of Things which it defaces. Abandon then, true and young Artiſts! your blind Zeal; *Beauty* does not triumph, nor is here attended with what is *deformed, ſpoiled, fouled or broken*, but takes up with *Things ſimple, or leſs beautiful without Defects*. Wherefore I think, that theſe two Kinds of Beauty differ as much as the verdant and delightful Summer, and the dry and barren Winter. Who, in building for Pleaſure, would make a Patch? Or, in making a Garden, fill it with half-rotten Trees? He muſt be an unaccountable Man who ſeeks Delight in a deſolate Wilderneſs. Is it not then evident, that thoſe Men have vicious Taſtes, who endeavour to *fetch Beauty out of Deformity*. A Princeſs ſufficiently ſhines among her Ladies by her State and coſtly Attire, without ſetting off her Luſtre by a Compariſon with a Swineherd. When we meet with *fine*

Marble Statues, are they not preſerved with Care from ill Uſage, and the Injuries of Time; tho' the latter ſpares nothing? For

Gutta cavat Lapidem, non vi ſed ſæpe cadendo.

But *Probability* ought to be obſerved in all Things; that we need not inquire what is Modern or Ancient, without being therefore broken or over-foul; ſince Stones much handled will become ſmooth, yet without Damage; and why ſhould a Man be made a Judge of what is beautiful and fine, who came from a foreign and wild Country, and never ſaw Beauty.

In Oppoſition to *true Beauty*, let us now repreſent the other Sort, and leave the Point to the Determination of the Judicious.

CHAP. XVII. *Of Things deformed and broken, falſely called Painter-like.*

CHANGING the Scene, we ſhall now conſider what is alſo, tho' unjuſtly, called *Painter-like*; and this, in an imaginary Way, like the preceding.

In walking, I ſaw a *large Gate, the Door whereof was broken to pieces by an huge Oak blown down againſt it.* Creeping through it, I found myſelf as in a *ſtrange Country*, ſo very rugged, deſolate and rocky, without Paths or Roads, that I knew not where to walk; the Ground was no where ſo even as to reſt on. Here I ſaw the Fragment of a Column; yet lying ſo obliquely that I could not ſit on it; near it, lay a Piece of a Frize and Cornice, with an End ſticking up; and not much further, was another Stone, pretty level, but in a Moraſs abounding with Vermin. I nevertheleſs endeavoured to get upon this laſt Stone; and then, with my Cloak under me, laid myſelf down upon it: Which I had no ſooner done, but ſome body called —— *Hark ye; go from it; you lie in my way.* —— I, not dreaming any Perſon could be here, ſuddenly look'd back in Surprize, and ſaw a young Man ſitting on an Hillock, who, as he ſaid, was drawing after the Stone I laid on. But, on Recollection, he again called out, that if I would ſtay there but half a quarter of an Hour, I ſhould do him a great Favour. This I conſented to, not without asking him, What he was going to do with ſuch *paltry* Fragments? He anſwer'd, —— *They*

are

are the finest Things in the World to introduce into our Pieces. When I have such a fine Parcel as that Piece of a Column, and this Water before me, with the Addition of a Stump of a Tree, and a small dark Offskip behind it, they together immediately compose a perfect Ordonnance. Oh! you cannot imagine, how extraordinary and full of Variety these Objects are. This is the finest Place on Earth for a curious Artist: All is Painter-like: Every Thing lies so loose, pretty and wild, that few good Masters would refuse coming hither to design these Wonders; and nothing but the present high Wind hinders their being here now. Upon this Prattle, I viewed him from Top to Toe; he sat all in an Heap, with a Board in his Lap, and a small Ink-horn, and a magnifying or Spectacle-glass in his Hand; on his Head he had a Night-cap almost down to his Eyes, with his left Leg over his Hat, possibly to save it from the Wind; a small Light, coming from between the Trees, shone on his Lap. *Poor Man!* thought I, *how feelingly you can talk of what is Painter-like; and what Satisfaction you must find in those Things; if there be any more Artists of your Stamp, this must be the place to find them in.* The Truth is, the more I viewed him and heard his Talk, the more I blamed my own Judgment for not discovering such Beauties as he did. Now, perceiving he had done, I went towards him to see his Work; but before I could come up to him, he had packed up his Alls, and was gone another Way. Behind the Trees, near the Place where he had been sitting, I found another Spark, who stood and drew after a *small Rivulet full of big and little Clods of Earth and Pebbles*; which he neatly designed on Drawing-paper, and marked with their different Colours. His whole Porto-folio was full of such Painter-like Trumpery; such as, *muddy Water, decayed and broken Stones, Pieces of Wood, barren Shrubs and Bushes, rough Grounds, Toads, Snakes,* &c. I asking him, What Branch he made his Study? He answered, that he had not yet practised any; but hoped, if he could get all those Things, and perform them well, to become a good Landskip-painter; for, said he, *those Objects are so uncommon, that the best Masters give themselves the Trouble to seek them: But,* continued he, *I cannot but wonder, that some search here and in other Places, and can scarce find a Piece to their Gout,* nay, often *return without doing any Thing; when I, on the contrary, discover a thousand Things, both delightful and useful; wherever I cast my Eyes; were I to design every Thing I meet with, I should have Work for many Years. Look there,* said he, *yonder is one of that Tribe, prying about; I have not yet seen him sit down any where.* ——— I thought within myself, that it

was ſtrange, any Man ſhould run about in Error in ſo wild and deſolate a Place.

Going on, I came to a *large and hideous Rock*, ſplit through, and having one Part hanging forward full of ſharp Angles, open Hollows and Cuts, over-run, here and there, with Moſs and barren Shrubs. On the right Side, was a deep moraſſy Valley, going off very ſteep, and on the left appeared an inacceſſible *ruined Building*, like an Heap of Stone, ſwarming with Adders, Snakes and other venomous Creatures: Behind me the Ground was ſo uneven, full of Ups and Downs, and pathleſs, that I thought it impoſſible to get from the Place. On the Point of returning back, I ſaw a Man creep, on all four, out of one of the Holes or Hollows of the Rock, and thereby cleared a Paſſage for me. This Man told me what wonderful Things were to be ſeen on the other Side; but I was ſcarce crept half through, before I heard a frightful Thunder-clap, which ſhook the whole Rock; wherefore, redoubling my Speed, and being got through, I found, that the Top of the Rock was tumbled over the right Side; which made me ſuddenly retire from thence, fearful that another Part might fall upon me. What alſo raiſed my Averſion, was, the Sight of a *Tomb cruſhed to Pieces*, and almoſt ſunk into the Ground; and near it, lying a Piece of a *large Trunk*, of white Marble. I could perceive, by the Baſe, that it had been a *Term*; and being curious to know, what might be hidden behind it, I got on the Tomb, and ſaw, through the Trees, downwards a frightful Pool. I therefore took to the left; where I thought the Ground was more level: Three or four Steps from thence, I ſaw a white Paper fluttering before me along the Ground; and after it a Blue one, ſomewhat larger; both which I ran after and took up. The blue Paper appeared to be a Drawing after the aforeſaid Tomb, when intire and ſtanding, which made me judge, that he muſt have been a good Maſter who had thus improved it in the Draught. Poſſibly, thought I, he is hereabouts. My Conjecture was not groundleſs; for, ſtepping a little further, I found the poor Wretch lying under a *large Oak* which had been thunder-ſtruck; the Stem was cleft from Top to Bottom, and a large Limb lay acroſs the Man's Body: His Porto-folio lay near him, emptied of all his Drawings. This Sight affrighted me; and approaching near, I heard him ſigh: He, perceiving me, called out preſently for Help: I cleared the Limb from off his Body as well as I could; whereby, and after much Pains, he diſengaged himſelf from the Leaves. He was, to my Wonder, no where hurt, ſave a little in his left Hand, yet of no Conſequence. I returned him his Papers, and asked him,

Whether

Whether he had ſeen the Tomb in the Condition wherein 'twas drawn? He anſwered, he had: When, going to ſhew it to me, he, in Amazement, ſtarted back on finding it in Ruins. *Oh!* ſays he, *does this lye alſo tumbled down, and my Drawing ſcarce finiſhed!* We then went together further up, towards the left, and regained moſt of his Papers. He told me, that his Companion had left him, and run away on the Approach of the Storm; which induced me to think, he was the Perſon who came creeping on all four through the aforeſaid Hole. On our coming down, we found many already drawing after the *broken Tree* under which the good Man had lain, with the utmoſt Application; *'twas their unanimous Opinion, never to have ſeen a Tree more Painter-like.* This talk ſurprized us both. He ſhewed them his Drawing, and ſaid, that the Tomb was the only Object he found intire thereabouts; and, this being demoliſhed, there was nothing left to pleaſe him. But this they ſcoffed at and anſwered him, that ſuch Things might eaſily be made out of one's Head, or found in Prints. In ſhort, 'twas great Diverſion to me to ſee one as hotly clambering up one Place, and another creeping through ſome Hole, for the ſake of deſigning the Rock and Tomb tumbled down, as if they were going after Treaſure.

Taking Leave of this Perſon, I purſued my Way: But was obliged, for the ſake of a *ruinous Fountain*, the Vaſes, Mouldings and other Ornaments whereof lay acroſs and ſtopped the Way, to take to the right Hand. On the *Remains*, adorned with Baſs-relief, I found not one intire Figure, every thing being exceſſively mouldered, fouled and over run with wild Plants and Shrubs. Its Baſon lay awry, with a Corner ſunk into the Ground, broken and full of Earth or Mud. A Boy, who had been ſitting there, came and asked me, Whether I could not tell him, which Part of this Heap of Stones was the *moſt Painter-like? I have been long making a Choice*, ſays he, *of ſomething good out of it, but the Number confounds me; the Parts are all ſo broken that I cannot find ſo much as a whole Hand or Foot:* I have, ſhewing me his Drawing, *pitched upon this among them, with much ado.* I believe verily, there was not ſuch another undamaged Bit in the whole Ruin, tho' of little Conſequence: It was a Plinth with the right Leg and Foot of *Apollo*, wanting the great Toe. He ſaid, that he, with eight or ten others, had been drawing every thing after the Heap, except this Fragment; the Foot of which was not, according to their Fancies, broken enough. I comforted him with ſaying, that he had picked out the very beſt thing of all, when he owned, that he made the Choice through the Perſuaſion of another, who was now gone away, to whom the Leg, by means

means of the Sandal and Straps, was not unknown. This Boy, I thought, ought to be ſet in a right Way; and his Simplicity pleaſed me.

Turning then to the right Hand, as I have ſaid, I came into a *diſmal Place*, which, by the Largeneſs of the Pavement, and Arch-work ſupported by great Pillars, ſeemed formerly to have been a *Palace*. It was here ſo loneſome and gaſtly, that I was ſeized with a cold Sweat; wherefore I mended my Pace, in order to get out of it, and being got to the other Side, and ten or twelve Paces from it, I found myſelf again at the Lake before mentioned; near which lay a ſhattered Tomb, with the Corps half tumbled out. The Head and one Arm reſted on a large Root of a Tree lying near it; the Lid was almoſt ſlid off, and juſt on the Totter; and a Snake, from underneath, was creeping into the Tomb! A Sight frightful enough.

The Sun, now on the Point of ſetting, darted his refulgent Rays between ſome heavy Clouds; the *Sky* was moreover dark Blue, and on the Horizon yellowiſh-ſtriped; which, along through the Trees, ſtrongly glittered in my Eyes. I ſaw a grave Man carefully deſigning this Sky in Colours. In paſſing by, I ſaid to him, ——— *Sir, you have met with* a fine Sight; that's a true *Italian Sky:* Yes; ſays he, *I am very ſenſible of it:* ——— Stepping further, I heard another Thunder-clap; and the Tempeſt increaſed: Which obliged him to pack up his Tools, and go off, and made me reſolve to be at Home before Night.

Now, I leave it to the Judgment of the Knowing and judicious Lovers, to determine, which of my two Repreſentations is to be accounted *Painter-like?* I have ſufficiently expreſſed my Sentiments touching them. But it is to be lamented, that *Tyros*, in their youthful Ardour, are infected with this Poiſon; and made to believe, that *in Thunder and ſtormy Weather they muſt run abroad, to deſign ſuch Miſchances and Defects of Nature*, at the Hazard of their Healths and Lives; tho' not able to chuſe out of them the *moſt beautiful*, for want of Judgment to know *what is good*; and, by ſome Additions, to *ſupply Defects*. Theſe Things are the Paſtimes of great Maſters, but the chief Study of the leſs Knowing. Be therefore, docible Artiſts! not ſo intent in gaining your Embelliſhments with ſo much Trouble; and, by ſlighting Principals, to think ye can have them by rote. Such a Method will rather lead ye into Doubts, than bring ye to Certainties.

In

In order then to qualify the Judgment to make a good Choice, Recourse may always be had to the *Remains* of those great Masters, *Raphael*, *Pouſſin* and many others, to enlighten us by imitating their illuſtrious Examples.

The End of the Sixth Book.

THE

ART of PAINTING.

BOOK VII.

Of PORTRAITURE.

Emblem. Touching the handling Portraits.

NATURE, with her many Breasts, is in a sitting Posture. Near her stands a *Child* lifting her Garment off her Shoulders. On her other Side stands *Truth*, holding a Mirrour before her, wherein she views herself down to the Middle, and is seemingly surprized at it. On the Frame of this Glass are seen *a gilt Pallet and Pencils. Truth* has a *Book and Palm-branch* in her Hand.

CHAP. I. *Of Portraits in general.*

SINCE we meet with no Precedence in the Art, nor pretend to insist on Ceremonies, we shall treat of Things as they occur to us, and as clearly and profitably as possible.

But first, give me Leave to say, that I have often wonder'd, how any Man can prefer Slavery to Liberty, and, by departing from the Essence of the Art, subject himself to all the Defects of Nature: I speak

ſpeak of ſuch great Maſters as *Van Dyk, Lely, Van Loo, the old and young Bakker*, and others, who, tho' poſſeſſed of great Talents in the Art, poſtponed what is noble and beautiful, for what is more ordinary and common. The Truth is, and we have ſeen, that ſooner by this Means than others, Men have obtained the Honour of gold Medals and Chains, &c. Nay, the Liberty of preſcribing Laws to Princes; ſtaring them in the Face; drawing their Pictures, and many other Privileges, whereby they have acquired great Riches. What an unheard-of Reward did not *Apelles* receive, when *Alexander* gave him his dear *Campaſpe*, in order to ſave the Life of that great Artiſt, by ſatisfying his Love, inflamed by drawing the Picture of that Beauty! When I conſider theſe Things I am ſurprized, that all Painters do not give in wholly to Portraiture; ſince now-a-days Money is preferred to Learning, Lucre to Virtue, and Honours diſpenſed to Men in Proportion to their Riches. But, leaving this Subject, we will proceed throughly to conſider every thing relating to that Branch of the Art.

As in Muſick and Singing a good Ear is requiſite, ſo in Portraiture it's impoſſible to excel without *a good Eye*; ſuch an one, I mean, as is governed by ſedate and ſober Senſation, and not by Self-love or Paſſion. Next, is required a *regular Deſign*, containing an exact Proportion or Diviſion of the Parts, not only of the Face, but of the whole Body, that the Sitter may be known by his Picture; which may be moſt agreeably done by *mixing the Faſhion with what is Painter-like*; as the great *Lely* did, and which is called the Painter-like or antique Manner, but by the ignorant Commonalty, the *Roman* Manner.

Next, we muſt be thoroughly judicious in the *graceful Choice of the Light*, and *the Place* where the Perſon is to ſit, that the Face may appear to the beſt Advantage; and then the *Body* is to be diſpoſed to the *moſt natural and becoming Poſture*.

The next Buſineſs, and which gives it the greateſt Luſtre, is, *the Colouring*; that each Perſon and his Parts may have their *proper Colour*, and ſuch as appears in his daily Converſe, not ſuch as proceeds from extraordinary Emotions. Let the Artiſt beware of inclining to any *particular Manner*, like ſome, whoſe Work is thereby better known to be theirs, than the Friends of the Sitter know the Picture to be his.

As for the *Choice of Light*, in order to apply it moſt advantageouſly for the Benefit of either Sex, it's certainly a Matter of great Mo-

ment; ſince the fair Sex commonly partake of more Delicacy and Grace than Men, ſo they muſt have a Light as beautiful and agreeable as their Perſons.

But 'ere we proceed further, it will not be improper to look into the *Origin of Portraits*, in order thereby to ſhew the Aim of thoſe who cauſe themſelves to be drawn, and the Profits which Maſters get thereby.

The *Ancients* uſed to cauſe thoſe, from whom the *Common-wealth* had received extraordinary Benefits, either in War or civil Affairs, or for Eminence in Religion, to be repreſented in Marble or Metal, or in a Picture, that the Sight of them, by thoſe Honours, might be a Spur to Poſterity to emulate the ſame Virtues. This Honour was firſt begun with their *Deities*; afterwards it was paid to *Heroes*, and of conſequence to *Philoſophers*, *Orators*, *religious Men*, and others, not only to perpetuate their Virtues, but alſo to embalm their Names and Memories. But now it goes further; a Perſon of any Condition whatſoever, have he but as much Money as the Painter asks, muſt ſit for his Picture; this is a great Abuſe, and ſprung from as laudable a Cauſe.

In *Noblemen* indeed 'tis a very commendable Cuſtom; becauſe, being deſcended from great Families, the Luſtre of theſe ought to ſhine, to encourage their Succeſſors to keep up their Glory, and to prevent ſullying it by unworthy Actions.

As for a *General*, or *Admiral*, who has died in the Bed of Honour, Gratitude, I think, obliges us to raiſe a Monument to his Glory, and to animate brave Souls in future Times, to imitate his Virtue. But what's this to the Vulgar; Pride only ſpurs them to it. The Rich do it, that their Children may boaſt of it; the Maſter of a numerous Family does it, that the World may know he is a Father; he who has fired a Magazine of the Enemy muſt be drawn, with this great Action, tho' perhaps there was no body to hinder him. Has a Citizen's Wife but an only Babe, he is drawn at half a Year old; at ten Years old he ſits again, and for the laſt Time in his twenty fifth Year, in order to ſhew her tender Folly; and then ſhe ſtands wondering how a Man can ſo alter in that Time; is not this a weighty Reaſon? A reproveable Cuſtom, if Painters did not gain by it. But again, Portraits are allowable, when a Lover is abſent from his Miſtreſs, that they may ſend each other their Pictures, to cheriſh and increaſe their Loves; a Man and Wife ſo parted may do the ſame.

But

But to return to the original Matter; I muſt warn the Artiſts not to give in too much to what is common; or humour ignorant People ſo much, as not to reſerve to themſelves ſome Liberty of doing what they think proper for the ſake of Reputation: Surely, this cannot be ſtrange Advice; for a Maſter, who prefers Money before Art, has no more dangerous a Rock to ſplit on, ſince the ignorant Multitude uſually inſiſt to be drawn according to their own Whims. One ſays to a good Maſter, —— *Draw me thus or thus; let me have one Hand on my Breaſt, and the other on a Table*; another muſt have a Flower in his Hand, or a Flower-pot muſt be by him; another muſt have a Dog, or other Creature, in his Lap; another will have his Face turned this or that Way; and ſome, who would be drawn in the *Roman Manner*, muſt be ſet off by a Globe or Clock on a Table, whether ſuch Ornaments be proper, or not: On mentioning the *Roman Manner*, I find that it ſignifies, a looſe, airy Undreſs, ſomewhat ſavouring of the Mode, but in no wiſe agreeing with the ancient *Roman* Habit.

But many other Inconveniencies attend Portraiture; as firſt, the Ignorance of thoſe who ſit; for ſome of them, having no right Notion of their own Mien and Shape, often refer the Judgment of a fine Portrait to the Eye of a Child, or Servant; and what they ſay, Monſieur and Madame believe, either to its Praiſe, or Diſcommendation.

A ſecond Inconveniency ariſes from a wedded Inclination which any one has to ſuch and ſuch Objects; judging, as they like or diſlike, not only of Pictures, but even the Life itſelf; for, tho' they may be afraid to paſs Sentence on a fine Hiſtory, or Landskip, yet a Portrait muſt not eſcape them, as thinking it within the Reach of their Capacities.

Thirdly, we find many Artiſts never pleaſed with other Men's Works, but, being full of themſelves, deſpiſe every thing they ſee, tho' as good as their own; and this perhaps on no better Bottom, than a Pique againſt the Artiſt's Converſation, Talk, Dreſs or Money; or elſe becauſe of his greater Fame; and yet, if ten Perſons happen to applaud a fine Picture of this Eye-ſore-Maſter, they will, at that Juncture, chime in with them, to ſcreen their Prejudice. And, on the contrary, if but a ſingle Perſon afterwards find fault, they immediately turn the Tables againſt ten others. Again, if a Piece of their Friend be brought on the Carpet, tho' never ſo faulty, they will applaud and juſtify it at any rate, tho' againſt their own Convictions of Conſcience. But this partial and prejudiced Humour is moſt prevalent in thoſe who know leaſt.

A fourth Set of Men are thoſe, who, being always of an uneaſy Temper, diſlike their own, but applaud every thing other Men do: Theſe indeed are not ſo noxious as the former; becauſe they only hurt themſelves, whereas the others hurt every body.

Fifthly, there are a prejudiced Set of Men who find no Taſte, but in eaſy and grave Airs and Poſtures; others in ſtirring and hurrying ones; others in ſtrong and violent ones; ſome think, that Women's Draperies ought to be looſe and ſoft; others will have them of Velvet or Sattin, or elſe party-coloured; this thinks, that a dark or brown Ground beſt ſets off a Figure; another chuſes a Landskip, or green Curtain, right or wrong. Are the Colours beautifully choſen, the Picture ſmells of them; are they broken, they ſeem muddy and foul. How can a Portrait pleaſe ſo many Opinions? It is not like an Hiſtory full of Figures, where we can introduce Variety of ſedate and ſtirring Action, more or leſs beautiful Colouring, looſe or ſet Draperies, dark or light Grounds, *&c.* Becauſe this is but a ſingle Figure.

Our Buſineſs then, muſt be to find a Way between this *Scylla* and *Charybdis*, to enable the Artiſt to paint a good Portrait; for he who makes due Reflection on every thing, can prepare himſelf to overcome the aforeſaid Difficulties.

CHAP. II. *Of the Defects in the Face and other Parts.*

THE Defects which are ſeen in Nature, or in ſimple Life, are threefold.

1. *Natural ones.*
2. *Accidental ones.*
3. *Uſual ones.*

The *Natural ones* are, a wry Face, ſquint Eyes, wry Mouth, Noſe, *&c.*

The *Accidental ones* are, Loſs of an Eye, a Cut on the Cheek or other Part of the Face; Pits of the Small-pox, and the like.

The *Uſual ones* are, thoſe Habits to which we accuſtom ourſelves from our Infancy; to wit, Contraction of the Eyes and Mouth, or Cloſing or Gaping of the latter, or drawing it in ſomewhat to this or that Side, upwards or downwards, *&c.*

As for other bodily Infirmities, how many have wry Necks, Hunchbacks, Bandy-legs, withered or ſhort Arms, or one ſhorter than the other;

other; dead or lame Hands or Fingers? Among theſe, ſome are unavoidable; and others may be either left out, or handſomely hidden. The *Neceſſary ones* ought to be ſeen, becauſe they *help the Likeneſs*; ſuch as a wry Face, ſquint Eyes, low Fore-head, Thinneſs and Fatneſs, a wry Neck, too ſhort or long a Noſe, Wrinkles between the Eyes, Ruddineſs or Paleneſs of the Cheeks, or Lips, Pimples or Warts about the Mouth; and ſuch like; among thoſe which may be *hidden or left out*, I count a blind Eye, a Wound, Wen, Mole, Pits of Small-pox, too many Pimples, *&c.* a red, blue, or hairy Spot; as alſo habitual Uſages; ſuch as hanging Lips, Pinchings or Drawings of the Mouth and Eyes.

I think alſo, that the *common and uſual Dreſs* of a Perſon is a great Addition to *Likeneſs*; for no ſooner is the Dreſs altered, but the Look does the ſame, and ſhews itſelf either more or leſs pleaſing and agreeable; and thereby the Perſon becomes more or leſs known: To obviate which, I adviſe the Artiſt above all things to get firſt *a true Likeneſs of the Face*, and paint it to the Sitter's Satisfaction; and then he may freely manage all the reſt as he thinks fit, and thereby get Honour and Commendation; ſince the Life itſelf, in ſuch a Dreſs, cannot any more alter.

The Painter ſhould likewiſe diſcover and know, as much as poſſible, the *Nature and Temper* of the Perſon ſitting, and in what Circumſtances lies his favourite Pleaſure; that he may, when ſitting, be entertained with Talk pleaſing to him, and his Air thereby kept ſteady and ſerene, and his Poſture natural and eaſy; avoiding every thing tending towards Sorrow, or frightful Relations; for theſe are apt to ruffle the Mind, and ſo to diſcompoſe the Face, that it cannot eaſily be got right again: But if the Sitter himſelf do, by his Talk, diſcover his own Bent, the Painter ought to humour it to the laſt, whether it be jocoſe or moderate, without Exaggeration or Diminution; yet with ſuch a Variety, as not to prove tireſome, and make the Face alter. He who cannot thus manage and furniſh out a Diſcourſe, will be the longer 'ere he hit the Likeneſs: Some will even ſit three or four Times, and each Time with a different Air; and were they to ſit ten Times, I fancy ſomething new would ſtill offer.

Another Hindrance may be, that Painting-rooms are often hung with ſuch ſmutty Pictures as frequently put Virgins to the Bluſh, or alter their Countenances. But tho', for Improvement, fine Pictures are neceſſary to be always in View, yet, in a Painting-room, there ought not to hang the wanton Picture of *Mars and Venus catch'd by Vulcan*;

or

or *Diana*'s *Bathing*, tho' done by *Van Dyk*; or *Joseph and Potiphar*'s Wife; for tho' these may hang in a Corner, yet when the Eye has once catched them, it will retain them; because their Ideas make continual Impressions on the Mind, even against its Will; and therefore the bare Remembrance of such Things must put a young and chaste Virgin to the Blush. Must it not create a Longing, to see a Picture of two Beggar-boys fall greedily on ripe Fruit, the one eagerly biting a Piece of fresh Melon, and the other, a Bunch of Grapes, with the Juice falling down his Chin on his naked Breast? The Room then should be hung with every thing modest, as fine Landskips and Flower-pieces, which will amuse the Sight without disturbing or tiring the Mind, or altering the Countenance; fine Portraits also will animate a Sitter to keep him serene, and make him emulous of their Airs: A large Looking-glass may be likewise of Service, if so hung that the Sitter can see himself in it, for, thereby discovering any Disagreeableness in his Look, he will correct himself, in order to have as good an Air as he desires; and by such Methods as these a Painter may become great.

We will now proceed to consider, how many Mistakes some Painters commit in relation to the first Observation of *natural Defects*; these endeavour, to their utmost Power, to express punctually the Deformities and Defects of a Face, without Scruple, to wit, a blind or squint Eye, or the like, tho' they know that 'tis an Enemy to Grace, and on no other Ground than a false Belief that it creates a greater Likeness. But who loves to be reproached with his Defects, when they can be artfully hidden? What would become of *Grace?* which teaches, that a Painter should make as *beautiful a Choice* as possible; which these Blemishes obscure: I think therefore, that we cannot lay too great a Stress on what concerns the *Make, Position and Turn of a Face*, that the Eye be not offended with Blemish, or Deformity, or *the Posture look disagreeable.*

How monstrous is the Picture of a certain Admiral, who seems to stab himself with his Staff of Command, and has a defective Eye turned directly to the Light; because, according to the Saying, he is best known by it: Would not a more Profile-view have suited him better, or to have flung the Side with the blind Eye into Shade? Would it not be ridiculous to paint the Duke of *Luxemburgh* in Profile, to represent him the better, and that his Hunch-back might be the more visible, for no other Reason, than that most People knew he had one?

Nature

Nature abhors Deformity, and we cannot behold it without Averſion, and a quick Turn of the Eye from it; a ſquint-eyed Perſon cannot ſee himſelf in a Glaſs without inward Trouble; eſpecially one of the fair Sex, who, in other reſpects tolerably handſome, cannot bear to ſee an Inſtance of her Deformity in another, but will baſhfully look off or down to the Ground; how much worſe then muſt it look in a Picture? The Life may be ſometimes ſeen on an handſome Side; which, in an ill choſen Picture, we can never expect: Whence it's natural for one, who has a Blemiſh or Defect in an Eye or Cheek, always to turn the beſt Side to the Light; in ſhort, we do not deſire to do any Thing, walk, ſtand, ſit, talk, but with a becoming Air: Have we ſore Eyes, we hide them under our Hats; or if a lame Hip, we endeavour to walk briskly; have we ſome Humour or Pimples in a Cheek, we either hide them with a Patch, or paint the other Side like it; have we bad Teeth, we keep the Mouth ſhut; or a lame Hand, and hide it not under our Coats, or in our Pockets. If Nature acts ſo, how can ſuch Defects pleaſe in a Picture? Such a *Flattery* then, as is agreeable to Art, is not only allowable, but commendable, eſpecially when the Sitter is ſo diſpoſed in Poſture that the Painter himſelf cannot perceive it.

Ask any one who wears a Piece of black Silk over an hollow Eye, whether he deſires to be drawn from that Side; I believe not: A Perſon with a wooden Leg cares not that the Deformity ſhould appear in a Picture; ſuch an one ought to be drawn in half Length only; but if the Heroe inſiſt upon the introducing ſuch a Leg, on a Suppoſition that 'tis an Honour to have loſt a Limb in his Country's Service, the Painter muſt then comply with his Deſires; or elſe contrive it lying on a Table covered with red Velvet: if he deſire it after the Antique Manner, it muſt be contrived in a Baſs-relief, wherein the Occaſion of it may be repreſented; or it may hang near him on a Wall, with its Buckles and Straps, as is done in Hunting-equipages; or elſe it may be placed among the Ornaments of Architecture, to be more in View: But what Praiſe or Advantage will an Artiſt get by this, when a judicious Maſter ſees the Picture? He may perhaps plead in Excuſe, that the Sitter would have it ſo: This indeed I cannot argue againſt; becauſe we uſually ſay to whom we employ, —— Do as I would have you, right or wrong: We have an Inſtance of a Gentleman, who, being drawn in Little, and comparing the Smallneſs of the Eyes with his own, asked the Painter, whether he had ſuch? However, in Complaiſance, and for his Pleaſure, he deſired that one Eye at leaſt might be as big as his own, the other to remain as it was. A ſad Caſe! a miſerable

ſerable Subjection! for tho' we cannot compel others to be of our Opinions, yet I pity thoſe who muſt ſubmit to Incongruities. But, not to diſhearten the Artiſt too much, we will proceed to

CHAP. III. *The Obſervables in a Portrait, particularly that of a Woman.*

SELF-CONCEIT and Self-love ſeem natural to all, but eſpecially to the Female Sex; who, whether their Pictures are drawn on their own Accounts, or through the Deſire of others, imagine they deſerve ſuch Homage; nor ſtops it here, for altho' they may poſſeſs a tolerable Share of Beauty, yet that's not ſatisfactory enough; they muſt be flattered, and their Pictures painted in the moſt beautiful Light; and unhappy is the Painter who abates but half a Dram of ſuch a Beauty.

For theſe Reaſons the Maſter is obliged to have a principal Regard to *Light* and *Colour*; but to the *Light chiefly*, ſince it's well known that nothing gives greater Offence to ignorant People than Shades, and ſtill more, when they are ſtrong and broad: They believe they ſpeak to the Purpoſe in objecting, —— Well, how can it be poſſible that my Neck and Cheek ſhould have ſuch large Shades; when I daily conſult my Glaſs, and find my Skin all of a Colour and White? And then the Painter is blamed: But are not ſuch Reaſons weak and abſurd? Since if a Man, how tenacious ſoever, meet another, who, by long Abſence and Alteration of Dreſs, is got out of his Memory, he will naturally turn him to the Light, in order to know him and his Features. This Conduct has been wonderfully obſerved by *Barocci* in his Picture of *Mary*, paying a Viſit to *Elizabeth* when big with Child; in which, by his Method of placing the Figures, and the Attention of the Faces, we ſeem to hear them talk, looking earneſtly at each other.

I think thoſe Maſters have made the beſt Choice, who have choſen a *Front-light*, and thereby kept their Colours moſt natural and beautiful; ſince this Light is certainly moſt advantageous, whether the Picture hang againſt a Wall, or where elſe: But here ſeems to ariſe a Difficulty, ſince we formerly ſaid, that we ought to fix a certain Place, and the Point of Sight and Diſtance, and to diſpoſe the Light ſo as it can fall on that Place; to which the Anſwer is eaſy; Portraits

traits have no fixed Place; as we ſhall further ſhew in another Chapter, as alſo how far and on what Occaſions we muſt confine ourſelves to that Rule.

The beſt way to ſettle this Point is, to follow thoſe who have choſen their *Light almoſt fronting*, and, as before ſaid, *ſuch a Colouring as naturally appears to the Eye*, beſides a good Choice: Since I think the Caſe of placing a Portrait to be the ſame, as that of curious *China*, which, whether it ſtand high or low, ſhew itſelf every where beautiful. My Reaſon for this is, that Objects, which have ſuch a Front-light, have an exceeding, fine Effect, and great Relief, when they come againſt a dark Ground; and ſtill finer, when the *Light* falls on them *ſomewhat from on high*, if the Sitter and ſome *Accidents* do not hinder it; in which Caſe, Reaſon and our Eye muſt beſt direct us. View but this Fineſs in a Poſture painted leaning over an Hatch, or out at Window, and what great *Decorum* the Touches and Shades about the moſt relieved Parts cauſe in ſuch an Object; as *Leonardo da Vinci* has well obſerved.

Of the Accidents, which I juſt now ſpoke of, I ſhall mention two or three; ſome Perſons may be too long and ſharp-noſed, or too hollow-eyed; for ſuch a *low Light* is moſt proper; but where 'tis otherwiſe, an *high Light*: In this Manner a judicious Maſter ought to help the Defects of Nature, without adding to, or taking any thing from them: Yet, to the Sorrow of impartial Maſters, the contrary is too much ſeen; for, as I have ſaid, that Hiſtory-painters chuſe and follow what they have the greateſt Inclination for, ſo it is with many Portrait-painters, their Work is better known by their particular Manner, than the Sitter by his Picture.

Permit me here to make a Compariſon between thoſe two great Maſters, *Titian* and *Van Dyk*, with reſpect to the Judgment I have heard made on their Works: Of the latter it's ſaid, that in the Deſign, Grace and Choice of a Portrait-figure he was the moſt skilful; nevertheleſs I've ſeen many of *Titian*'s (who, in moſt Men's Opinions, has the greater Reputation) which ſeemed to me incomparable, tho' leſs agreeable: Here my Poſition, about the particular Choice of Maſters, takes effect again; becauſe I think, that the Defect in Agreeableneſs is peculiar to *Titian*'s Country, and limits his Choice, and therefore he is the leſs culpable; when, on the contrary, our Region prefers what is gay and elegant, before the majeſtic and grave; and Likeneſs is the chief Object both of the Sitter and the Artiſt, every thing elſe being looked on as By-works and Ornament:

A poor Judgment methinks of People of Senſe! For if a Portrait have not, beſides Likeneſs, an agreeable Diſpoſition, the little Knowledge of the Maſter will preſently appear. It's true, that we meet with many odd Faces in the Life, eſpecially among vulgar and clowniſh People, yet I ſay, that, be they ever ſo rude, *Agreeableneſs* ſhould be obſerved in their Pictures. By *Agreeableneſs* I underſtand the Diſpoſition of a Poſture in general; as when the Face has an advantageous Turn more or leſs to the Light, up or down, in order to create handſome Shades, and to ſhun unbecoming ones; for every Face requires a particular Obſervation; one, an high Light, another, a low one; this a Side-light; that, an almoſt fronting one: I ſpeak not yet of many other Requiſites, ſuch as the Sway of the Neck, Shoulders or Breaſt; or of a proper Back-ground; all which Conſiderations are eſſential to a fine Portrait, as well in reſpect to the Naturalneſs and Colour, as *to the Motion:* But of the *Light* and Back-grounds we ſhall ſay more in the next Chapter, and now return to our Compariſon. Some think that *Van Dyk*'s Paintings are but Water-colours, compared with *Titian*'s, whoſe Pictures have ſo much Force in Colouring, Lights and Shades, that thoſe of the other cannot ſtand in Competition with them, nay, that his Colouring is inimitable, and whereby that of *Van Dyk* appears faint and weak: A ridiculous Opinion indeed! However, that *Van Dyk* and *Titian* differ much in Colouring, I allow; but nevertheleſs think, that we need not run to the *Italians* to prove it, ſince, if the Streſs lay in ſtrong Colouring only, *Rembrant* need not give way to *Titian:* But whence ariſes the Miſtake? Moſt Men chime in with thoſe ſimple Judges who approve no Hiſtories, Landskips, or Portraits, that are not painted in the *Italian* Manner. My Opinion is, that the whole Matter lies more in the Difference of Climates, than in the Handlings of the Maſters; for let an *Engliſhman*'s Picture hang near an *Italian*'s, both handled with equal Skill, and each repreſented according to his Hue and Nature, there will appear a great Difference between them; the ſweetening Softneſs of the *Engliſhman* will charm as much on one Hand, as the ſtrong and glowing Colour of the *Italian* on the other: On which now of theſe two Pictures has the Maſter beſtowed the moſt Pains? Are not both Praiſe-worthy, as having each expreſſed the *Character* natural to his Figure?

But not to go abroad for Compariſons, with reſpect to particular Climes, our own *Netherland* affords Differences enough: Two Brothers of the ſame Parents are born in the ſame Town and Hour; one of them is brought up to the Sword, and endures all the Fatigues of War,

War, and the Incommodities of Hail, Snow, Wind, Rain, Sun, Smoak of Salt-peter, *&c.* whereby his Complexion is altered, and becomes ſwarthy. The other Brother, contrarily, is educated in Saloons, fine Apartments and tender Converſations, by which means, Time cannot ſo much affect him; each ſits for his Picture, to a ſeparate and good Maſter: Now theſe two Pictures being brought together, will the Painter be cenſured for the Difference of Tints and Features? Or will it be objected, that Nature has not been rightly followed? Or that the Pictures are not like? An impartial Judge will determine that both are good and natural, and that each Maſter has duely mixed Art with Nature.

I have diſcovered a great Overſight in ſome Artiſts, which is, that when the Face was finiſhed, they had no further Regard to the Life, but choſe a Poſture, at Pleaſure, out of Drawings or Prints, without conſidering whether it ſuited the Perſon, and whether the Dreſs was proper to the Condition and Countenance of the Sitter; nay, whether the Head match'd the Body: Certainly, a great Heedleſsneſs! For if a Body muſt be added, what more proper than *the Life itſelf?* And tho' the Layman be good, and helpful, yet it's not equal to the Life. Many diſregard this, thinking they have done enough in hitting the Face: But all the while they are prepoſterouſly joining an airy Drapery to a ſedate and grave Head, and a grave and ſtiff Dreſs to a merry Face. But further, the Hands are intirely neglected; if a Pair of fine ones can be got of ſome other Maſter, theſe are made Uſe of, without Regard to the Life, which may perhaps have ſhort, thick and coarſe Hands: How can theſe Things agree? Is it not almoſt the ſame as to dreſs *Flora* with the Drapery of *Veſta*, and *Veſta* with *Flora*'s? Artiſts ſay, ——— We have the Prints of *Van Dyk*, *Lely*, *Kneller* and others for fine Examples; and as *Lely* has followed *Van Dyk* in graceful Action and Draperies, ſo we have a Liberty to imitate him, and others. ——— To which I willingly agree; but then we ought to do it on the ſame Footing as he did; in his Poſtures he has not meerly, and without Alteration followed *Van Dyk*, and ſtill leſs without Judgment; as may be ſeen in his two celebrated Pictures of *Nell Gwynn* and the *D—— of P——*. The one, a wanton and buxom Lady, he has ſo repreſented; and the other, being a Widow, and more ſedate, appears more modeſt.

By this Rule we muſt walk in the Uſe of thoſe great Maſters; but if Things be done without making Diſtinction of Perſons, and their Conditions, the Artiſt will work to his Diſhonour. He who ſteals thus,

may indeed call the Work his own, without Reproach; none will object, as *Michael Angelo* did once to a Painter who practiſed it to Exceſs: ——— *What will become of your Pictures at Doomſday, when the Parts ſhall return to their own Wholes,* ſeeing your Works are made up of ſtolen Pieces?

Moreover, in this Theft, we ought well to obſerve, how Maſters beſt applied every Thing, with reſpect to Youth and Age, as well in Poſtures as Draperies and By-ornaments; what ſuits an Alderman or Heroe; a Merchant or Citizen; Nobleman or Plebean: Hereby we ſhall diſcover the Aims of the great Maſters in thus managing theſe Particulars, and learn to imitate their Beauties in a ſweet and agreeable Manner.

CHAP. IV. *Of the Choice of Lights, Draperies and Grounds in a Portrait; and of the Point of Sight.*

IN the preceding Chapter we have laid down as a Rule, that a Front-light is the beſt to be choſen, and the moſt beautiful, eſpecially in the fair Sex; and I think it the more neceſſary when the *Face* itſelf is alſo *choſen in Front*, becauſe then the *greateſt Force will fall directly upon the moſt riſing, or relieved Parts:* But I ſhall now ſubjoin, that ſince the Life, however we diſpoſe it, either from or near the Light, fronting or in Profile, yet ſupports itſelf, tho' the Light be not advantageouſly choſen, which a Portrait cannot do; we therefore muſt needs, in order to make it appear as it ought to be, accommodate the Light to the Diſpoſition of the Face; for Inſtance, when the Face turns ſomewhat ſideways, the Light muſt be adapted to it; when it's quite in Profile, a Side-light will be beſt, becauſe then a great Maſs of Light remains together, to wit, in the Forehead, Noſe and Cheeks, which are not broken by any Ground-ſhade, but united by the Roundneſs; which ſhews us how to repreſent riſing Nature, and cauſes a becoming Relief.

We ſee that many, without Difference, be the Figure in full Proportion, or in Little, give the Touches under the Noſe ſo black and dark, that it ſeems as if a black Beetle were proceeding thence; whereas it's certain, and Nature teaches it, that when the Light falls ſtrong on the Noſe, the Noſtrils and their Ground-ſhades can never appear ſo black; and yet ſome think, they've done great Feats in uſing Force and Strength, and will do it even in a fair and tender Face, and no bigger than

than the Palm of the Hand, altho' the deepeſt black ſhould not have Force enough to ſhade the other Objects of a darker Colour, ſuch as Hair, a Cloak or other Garment; by which Sort of Management the Face ſeems *to jump out of the Frame, and to deſert the Wig, Hair and Garment.* We muſt not ſo underſtand, when we teach that the Face muſt have the main Light; we mean only, that all ought to keep due Order, that it may look natural. Each Colour of the By-work, ought, according to it's Lightneſs or Darkneſs, to have it's moderate Shade and dark Touches, as the Matter, it conſiſts of, is either ſolid, or thin and tranſparent; and in Proportion as the Objects leſſen, ſo muſt the Force of their Colours diminiſh, as ſhall be further illuſtrated in the following Chapter, to which for Brevity we refer: We ſee an excellent Example of this Management in the famous *Netſcher*'s artful Portraits, wherein he has judiciouſly handled the *darkeſt Shades, and* [redacted]*-Touches, according to the natural Force of the Colour.*

For the better underſtanding of further Obſervables, I have found it proper to mention ſome other Particulars concerning the Diſpoſition of Lights, according to Occaſion, conſiſting in *Light againſt Dark, and the contrary*; and tho' every Thing thereby becomes relieved, and is ſet off, yet that is not ſufficient; for the *placing of Colours* againſt each other on *ſuitable Grounds*; and a *Contraſt in the Objects*, whether moveable or immoveable, is of great Conſequence and Decorum: And altho' we have handled theſe Things at large in the Book *of Colouring*, yet we find it neceſſary, to recapitulate them here, with reſpect to Portraits, and the retiring Grounds or Viſtos behind them.

Obſerve then, whether a fair and beautiful Face will become a light Grey, or lightiſh blue Ground; and whether a warm Complexion and ſtrong Colouring againſt a glowing or yellowiſh Ground will pleaſe the Eye? I ſpeak of the Face, not the Draperies, tho' both together make a Portrait: But let the *fair and beautiful Face* of a Woman be placed againſt *a warm Ground*, and then the light Parts will not only be thereby flung off, and look more agreeable, but the Shades will alſo be ſoftened, and appear more tender; for it's unnatural, to force a fair and tender Virgin, who ſhews little or no Motion, out of her ſeeming Apartment; as ſome by their glowing Shades and Reflexions have endeavoured to do; whereby their Faces, on the ſhaded Side, look as if a lighted Candle ſtood behind them, which penetrated their Skin: This is as unnatural in the open Air, as within Doors.

This Example of a Woman is enough, to prove the contrary Conduct with reſpect to a Man's Face, according to the aforeſaid Rules, touch-

ing

ing the Diſpoſition and placing of Colours on ſuitable Grounds; namely, that the *ſtrong* ought to be painted againſt the *weak*, and the *weak* againſt the *glowing and ſtrong*; wherein is alſo comprehended Light againſt Dark, and Dark againſt Light.

Whence it's evident, that *Back-grounds* contribute very much to the charming Grace of Objects; nay, I dare ſay, that the Decorum moſtly depends thereon: And tho' many imagine, that a dark or black Ground always becomes a Portrait, yet it's no Rule, ſince, as before has been ſaid, *each individual Colour* of the Objects requires *a particular Back-ground:* Beſides, if ſuch Things were to be taken for Rules, the Art would ſmell too much of an Handicraft; for a dark Colour againſt a dark Ground can have no good Effect, and that of a white, or pale againſt it, will be too hard; therefore a Medium muſt be judiciouſly obſerved in both, that one Colour may ſuit with the other. In the *Draperies* the Conduct is the ſame; one Perſon beſt becomes light, and another, dark Cloths; Blue ſuits one, and Red, Yellow or Green, *&c.* another: The Artiſt muſt then take care not to force Nature, but help her as much as poſſible, and repreſent her always moſt beautiful.

If any one would know my Reaſon for thinking, that many Errors ariſe in this Part of the Art, it is, That the *Colours of the naked* receive more or leſs, or too much Force by the By-colours of Grounds and Back-ornaments: It fares with them, as it is ſaid of the Camelion, who changes his Colour as often as he is placed by different Colours; tho' this is occaſioned by his elegant and ſhining Scales, when, contrarily, the human Skin is dull and not ſhining: However, we ſhall find, that he, who paints a Portrait twice, and each Time on a contrary Ground, yet with the ſame Temperament of Colours, will perceive a very great, nay, incredible Difference: As I have on ſeveral Occaſions experimented in the Life; to wit, That when ſome Virgins were in a Room hung with Yellow, they looked ſickly and grey, notwithſtanding their freſh Colour; but contrarily, being in a Room hung with Violet, their Colours ſhewed themſelves very beautiful; whence it appears that the Alterations are oftentimes occaſioned by the adjacent Objects: Let him, who doubts this, make Trial of it in a Portrait, by laying a Ground, with Water-colours, on Paper, and after the Face is cut out, placing it againſt the Picture inſtead of a Back-ground. But, I think, there is a convenient Way of preventing the aforeſaid Alteration; namely, by fixing againſt the Wall, behind the Sitter, a Garment, Cloth or ſomething elſe of the ſame Colour, or near it, which we chuſe for our Back-

ground:

ground: Thus we may be ſure of hitting the right Colour, and make the Painting look agreeable.

In order to repreſent an extenſive Back-ground, and chiefly in a ſmall Picture, be it an Apartment, or Landskip, ſome *Shadineſs* ſhould be contrived between the Figure and the Diſtance, as a Column, Curtain, Body of a Tree, Vaſe, &c. Theſe Objects being in Shade, or of a dark Colour, the Lights falling on the Off-works, will not prejudice either the Face or Drapery, tho' both be light; but on the contrary, the Figure, as receiving the foremoſt and greateſt Light, will thereby be relieved, and look more agreeable.

As for the *Draperies*, ſince they conſiſt of different and various Colours, each of a particular Nature, and little agreeing with the Colour of the Face, they alſo require each a particular Ground, beſt ſuiting and uniting with it; to the end that, tho' differing among themſelves, they may have a perfect Harmony with each other, ſo that the Eye be not taken alone with the Face, or the Draperies, Ornaments or By-works; but, by this ſweet Conjunction, inſenſibly conducted all over the Picture.

It will not be improper to treat alſo about Eaſineſs and Sedateneſs in Poſture, oppoſed to Stir and Buſtle; and the contrary: Namely, that the Picture of a Gentlewoman of Repute, who, in a grave and ſedate Manner turns towards that of her Husband hanging near it, gets a great Decorum by *moving and ſtirring* Hind-works, whether by means of waving Trees or croſſing Architecture of Stone, or Wood, or any thing elſe that the Maſter thinks will beſt *contraſt*, or oppoſe the *ſedate Poſture of his principal Figure*: And becauſe theſe are Things of Conſequence, and may not be plainly apprehended by every one, I ſhall explain myſelf by Examples in *Plate* LVII, touching the Elegance and Harmony of Back-grounds with the Figures.

In No. 1. I repreſent a beautiful Face againſt the Light of the Ground; and the Drapery, which is White or of light Colouring, againſt the Dark of it; theſe Oppoſitions thus meeting, produce a ſweet Mixture *above*, and *below* an agreeable Relief or Riſing of the under Part of the Body; whereas, were it otherwiſe, the Face, as but a ſmall Part of the Body, would look too ſharp and diſagreeable, and the under Part of the Body would have no Force.

In No. 2. Being the Portrait of a Man of a more warm and ſwarthy Complexion, we ſee the Reverſe of the former, becauſe his Colour, and that of his Dreſs are of a different Nature; yet the Ground is very ornamental, and each ſets off the other.

No.

No. 3. Shews a Man with a drunken Face of Red, Purple and Violet, and ſomewhat brown and darkiſh; which is ſet off by a white marble or light ſtone Ground, and gives it a fine Air.

In No. 4. Is an Example of the Contraſt in Off-works with the Drapery of the Figure; ſhewing the Oppoſition of moveable Objects with fixed ones; for herein are ſeen rounding and croſſing Folds againſt ſtreight and parallel Off-works. And

In No. 5. Appears the Reverſe; where the Folds hang ſtreight and moſtly downwards, and the Off-works croſs them.

No. 6. Gives us an Example of the oppoſing Action and Poſture of Bodies in two Fellow-portraits; for the Man, being on the Woman's right Side, turns his Face ſideways towards her; his Body is fronting, receiving the Light from the right Side.

In No. 7. We ſee the contrary in the Woman's Poſture; her Face is foreright, and her Body ſways ſideways towards the Man; ſhe alſo is lighted from the right Side.

The Figures numbered 8 and 9 repreſent alſo, yet in a different Manner, the Contraſt in the Motion; for the Woman, ſtanding on the right Side of the Man, has a ſedate Motion, and ſet and hanging Shoulders: But the Man contrarily is in an active Motion. And

No. 10. Shews a proper Method to exhibit a great Extent, or ſeemingly ſuch, in a ſmall Piece; for the Figure ſtands in a ſtrong Light; the By-ornaments, *viz.* Curtain, Vaſe, Pillar and Walling are in Shade; and the Offskip or Hind-work is light again, but ſomewhat broke by reaſon of its Diſtance.

To conclude this Chapter I ſhall ſay ſomething of the *placing of Portraits*; and of their Point of Sight.

As to the former, it's certain that when we ſee any painted Figure, or Object in a Place where the Life can be expected, as ſtanding on the Ground, leaning over a Balcony or Balluſtrade, or out at Window, *&c.* it deceives the Eye, and, by being ſeen unawares, cauſes ſometimes a pleaſing Miſtake; as it frightens and ſurprizes others, when they meet with it unexpectedly at ſuch Places as aforeſaid, and where there is *any Likelihood* for it. If we are thus miſled by a Repreſentation of Nature, how great muſt the Maſter be who did it! The Knowing eſteem him, Ignorants cry him up: If this be the Caſe, we ought to endeavour to follow *Nature and Likelihood*, and principally to obſerve the Rules of Perſpective; for who can doubt, that a ſtanding, ſitting, or moving Figure, artfully painted, and placed as aforeſaid, will not have the ſame Effect as the Life itſelf?

Hence

Hence it follows, that *low Horizons, or Points of Sight, are the beſt* and moſt natural in a Portrait, and will moſt deceive the Senſes, if the Light and Diſtance, with reſpect to the Place where the Picture is to be ſet, be well obſerved; otherwiſe the Effect will be contrary to what we expected.

This Conduct is chiefly neceſſary in Portraits *hanging high*; for being ſo much above the Eye, they muſt needs have a *low Horizon.* But as Portraits are moveable, how natural and like ſoever they be, and well handled, if they hang not in proper Places, they will not have a good Effect: Hence, the Miſchief attending them, is, that, by continually changing their Places, they cannot always be painted to a certain Height and Diſtance, and conſequently baffle our Rule: A Difficulty which the greateſt Maſters muſt ſtruggle with, and this Branch of the Art is liable to.

Having now ſhewn that a low Horizon and Point of Sight are beſt, and moſt natural, as ſupplying, in ſome meaſure, this Inconveniency; how much muſt they miſtake, who *always chuſe an high Horizon?* They are on a Level with the Sitter, and yet place the Horizon many Feet higher; nay, they think, thoſe who do otherwiſe act againſt Nature and Art: Some will have two Points of Sight in one Piece, one for the Figure, another for the Ornaments; one level with the Eye, and the other for the Offskip; one Hand higher or lower at pleaſure, or about 3 or 4 Fingers Breadth above the Middle. Altho' theſe are inexcuſable Errors, yet I think it vain to attempt their Redreſs; but hope the judicious Artiſt will weigh what I have ſaid, and endeavour to avoid them.

CHAP. V. *Of Portraits in Little.*

THERE are many Things, as I have formerly ſhewed, which, if we will have them tranſport the Senſes by their natural Repreſentation, we muſt always exhibit in their natural Proportion and Force of Colouring: But in a Portrait it is otherwiſe; for this may as well be done in Little as in full Proportion, provided the Diminution be well obſerved; and beſides, it has ſome Relation to *hiſtorical Management.* We could ſay the ſame of a little Flower compared with a great one; for, if it were coloured in Proportion to its Diſtance and Diminution, it would be in the ſame Caſe with a Portrait in Little:

tle: But it's nevertheleſs certain, that in Feſtoons, Garlands, Flower-pots in Niches, Groups of Flowers, *&c.* ſerving for Ornament of Chambers, little Flowers are of ſmall Account; nay, never ſeen wove or embroidered in any Stuff: Whence, ſome may be induced to think, that a Portrait in Little, as big as the Palm of an Hand, has as little Property in a Square againſt the Wall, eſpecially *when it receives its Light from without the Frame, and is handled with as much Force as the Life itſelf*; which, with reſpect to *Force*, I allow; nevertheleſs, a ſmall Portrait may, in order to make it look more natural, be more eaſily helped, than ſmall Flowers placed againſt a Door, Window or other Flat; which, in my Opinion, can in no wiſe be made good; but a ſmall Portrait may, as I ſhall prove in what follows: In order to which the Artiſt muſt previouſly conſider,

Firſt, How much *the Life in Proportion diminiſhes*; and conſequently, how *faint* it muſt be.

Secondly, that the Picture *cannot receive its Light from without the Frame*, as being *too far* from it.

Here perhaps it may be asked, Whether a Portrait of a Lady or Gentleman leaning out at Window, in the Manner of *old Mieris, Metzu, Vander Neer*, and others, would not be good and natural? I ſay, Yes? But then the *Window muſt alſo go back*; for as it would be difficult to repreſent its going back from the Frame, ſince no Object, whether Cieling or Floor, *&c.* is between them, in order *to create Diſtance*, and make the Picture fall back; ſomething may be introduced in *full Proportion, to ſhew the Depth and Diſtance*, according to the Difference to be ſeen in the following Inſtances in *Plate* LVIII.

In No. 1. We ſee a common Fault in the Figure leaning on the Frame: In this, there is no other Way to make the Figure go back, than by taking away the Frame. And altho'

No. 2. Shews itſelf within the Frame, yet it would be to no Purpoſe, did we not aſſign a *ſufficient large Breadth or Thickneſs to the Frame*; for, in ſuch Caſe, we muſt not regard an Hand's Breadth of Cloth, whereon to repreſent ſomething *in full Proportion*, as an Orange, Flute, Book, *&c.* yet

No. 3. Shews a good Method, and, in my Judgment, the beſt, and moſt natural.

I remember, amongſt the Paintings of a certain Lover, to have ſeen one of a Doctor with an Urinal in his Hand, thruſting his Arm out at Window, ſo that the Shade of it, and the Glitter of the Wa-

ter

ter plainly appeared on the Sill of the Window: Next the Window a Maid-ſervant was ſeen ſtanding at the Door, ſpeaking to a Woman in the Street with a Child in her Arms: Some other Figures appeared in the Front of the Picture, ſeen to the Shoulders only, as if ſtanding in the Street. On the Sill of the Window were lying a Bottom of blue Worſted ſtuck with Needles, alſo a Pair of Sciſſors, a Piece of dark blue Cloth, and a Thimble, all in full Proportion; to be ſhort, this Picture was by an Artiſt, with the Owner's Leave, ſentenced to be dockt; in order to which, he drew a ſquare Chalk-line round the Window, which contained the Doctor, and cut away all the reſt round about it, hitting here an Head, there an Arm, without ſparing any Body but the Doctor; who was inſtantly put into a ſmaller Frame: Thus the Piece was half cut away, and for no other Reaſon, as the Artiſt pretended, than that the Doctor alone was ſufficient to ſatisfy the Eye, the reſt being ſuperfluous. A wretched Fate for ſo good a Picture! But ſome Painters will keep the old Road, becauſe 'tis difficult to correct a rooted Evil: They do as the old Woman did, who, being exhorted in her laſt Sickneſs to embrace the true Faith, anſwered, *She would follow the Steps of her Fore-fathers, were they all gone to the Devil.*

So it is with a Portrait in Little, which has nothing of Nature, but the Features, and looks like a Puppet; whereas there are well-known Methods to make it *appear as big as the Life*; nay, to move and ſpeak, as I may ſay; but, being ſlighted, the Figure ſeems *immoveable*, dumb and *Little*, and therefore unnatural.

On this Footing, I mean to ſhew, that all Things may be naturally repreſented in Little, except a Moon-light, which baffles all our Skill.

Now, if it be asked, Whether too nice an Expreſſion of Parts in a ſmall Portrait, would not be ſuperfluous and unnatural, with reſpect to Diſtance, and whether leſs finiſhing would not be better? I ſay, No; provided it be not ſo ſtrong and warm as the Life; for the Figure not being exhibited in open Field, it cannot have ſo much Miſtineſs and Vapour about it; and therefore the neat Pencilling cannot be obſtructive; eſpecially if managed with Skill, as, the principal Parts well touched, and the tender and melting Smallneſſes in the broad Parts the ſame, ſo that at the proper Diſtance the one is ſeen more, and the other leſs.

Here may ariſe another Queſtion; whether ſuch Pictures are not of the ſame Nature with what is ſeen thro' a Proſpective-glaſs, ſince every

Thing appears ſo plain, elaborate and neat? But I anſwer, that they are not, nor can; becauſe the Glaſs exhibits the Life without the Interpoſition of Miſtineſs or Vapours, and with ſtrong and warm Shades, which overcome its Smallneſs.

I have often wondered at ſuch ſmall Paintings, becauſe they ſeemed as if I was looking in a *Nuremberg* Looking-glaſs, or thro' a Proſpective; ſince they appeared not like the Life, but little moving Puppets.

Now, another Difficulty is, that, ſince ſuch Paintings cannot, according our Poſition, be made good, without the Addition of ſome By-ornament, as Imagery in whole or half Figures, Vine-branches about the Frame, or ſomething lying on it, *in order to fling them off*, it would be hard for thoſe, who can only paint a whole or half-length Figure, and aim at nothing elſe than to become Maſters therein; whereas, he who is better verſed, may, by a due Obſervance of what has been ſaid, eaſily overcome the before mentioned Difficulties.

CHAP. VI. *Of the Application of Requiſites with reſpect to the different Conditions of Perſons.*

IT will not be foreign to our main Deſign, to put the Artiſt in mind of the Application and right Uſe of ſuch Materials as may enrich a Portrait, and make it look the more noble: This is ſo great a Point in Portraiture, that when well known, we need never be at a Stand thro' the Miſhape or Defects we often meet with in the Diſpoſition of a Portrait, and which ſometimes muſt not be hid; ſince we have always Means enough for obviating them with ſeeming Reaſon, and without forcing Nature; as a long and narrow Face may be helped by an Hood, or other Head-dreſs; a thick and too round a Face, by the contrary: A Figure too loneſome may be embelliſhed with a Pillar, Pedeſtal, Flower-pot, Table and ſuch Things as are proper to it; which ſerve not only for Ornament and Grandeur, but alſo to expreſs the Sitter's Luſtre and Virtue: But Care muſt be taken, that the Figure of the Sitter, as the principal Object of the Piece, fill up the major Part of it, either by a ſpreading Sway of the Poſture, or by the Addition of ſome proper By-work; by which Means it will have a good Effect.

Since it's certain, that the Vices as well as Virtues have two powerful Qualities, and tho' contrary to each other, yet both tend to good Purpoſe; nay, a wicked Perſon may, by a virtuous Example, be reſcued from

from Evil; and a virtuous Perſon, thro' bad Example, led into Error and Ruin; but Virtue being joined to Virtue, fears no Evil; contrarily, the Evil will make us avoid Evil. So Pictures ſhould create an Ardor for Virtue, and eſpecially thoſe of religious and good Perſons; ſince this, as we have ſaid in Chap. I. gave the firſt Riſe to their Repreſentations, in order to perpetuate their Memories, as well as their Virtues and glorious Actions.

To come then the better to this excellent Point, let us by noble By-works make known their *Virtues, Natures, Manners and particular Inclinations,* and exhibit them with their Perſons, in a conſpicuous Manner. Wherefore I ſhall lay down ſome Examples, tho' drawn from *Heathen* Story.

Among the *Heathens,* ſome were ſo virtuouſly endowed, that they need not yield to Chriſtianity itſelf; as *Lucretia* and *Penelope* in Chaſtity; *Cato* in Steadineſs and Courage; and many others whom we ſhall for Brevity omit, to paſs to the ſketching ſome Repreſentations (or Materials for ſuch) of the Circumſtances of *a Court, Chamber, or other Apartment*; and an Example of a chaſt Virgin ſhall be that of *Lucretia.* It's ſaid to her Honour, that ſhe was deſcended of a noble Family, and ſo virtuouſly educated, that ſhe delighted only in that; now, whether we repreſent her living or dead in that Character, we may adorn *her Apartment* with fine Tapeſtries, Statues and Pictures; in the Pictures, the Hiſtory of *Penelope* at work; the Fable of *Coronis and Neptune*; ſome modeſt Emblems of Gods, *&c.* all relating to Chaſtity and Honour. If Statues, or Houſhold-gods, be neceſſary, let them be *Pallas, Diana, Hymen,* and eſpecially *Veſta: Her Bed* may be ornamented with Chaſtity and Stedfaſtneſs; and on *her Couch* may be ſeen ſome Cupids lighting each other's Torches, or playing with Palm-branches and Olive-leaves: *The Apartment* may be here and there furniſhed with Gold and Silver Vaſes, Cups and other Houſe-plate, wrought with virtuous Significations; but herein, Care muſt be taken not to introduce any Thing foreign to the Matter, or againſt Hiſtory; which ought to be conſulted.

The handling this Example may ſufficiently uſher in the Method of treating others, ſuch as of *Julius Cæſar, Auguſtus, Marcus Aurelius, Cræſus, Solon, Seneca,* &c; and contrarily, the Stories of *Sardanapalus, Semiramis, Fauſtina, Phalaris,* &c.

As for a cruel Prince, or Tyrant, either in his Court, Apartment or other Place, even in his Revels, *&c.* each requires it's proper Embelliſhment: *The Apartment* may be adorned with Paintings of all Sorts

of

of Punishments and Cruelties, drawn from the blackest Parts of History, together with those who cause them to be inflicted: If it be *Nero*, let all or some of the Cruelties of his bloody Reign be painted, and his Qualities, with Emblems in marble Bass-relief; his Statues are Deities or Houshold-gods, as *Mars* and *Megæra*; he himself may be represented on a Pedestal, with Thunder in his Hand, the World under his Feet, and the *Roman* Senators bowing and kneeling before him, fettered like Slaves; his drinking Equipage may be ornamented with noxious Animals, as Serpents, Adders, and the like; his Chair or Seat, with Tygers, Lyons and Dragons, wrought in Silver, Gold and Ivory; his Throne may be supported by *Jupiter*, *Juno*, *Neptune* and *Pluto*; the Floor curiously and richly inlaid with a celestial Sphere of *Lapis Lazuli*; and the Meteors and Constellations wrought in bright Gold; the Censers may smoke in all Corners of *the Apartment*, but chiefly about his Statue: If the Scene lie in his *Dining Room*, the Houshold-gods may be seen thrown down in all Corners, especially the *Simulacrum* of ROMA, with it's Head broken off, and lying near it, *Jupiter*; *Apollo* and *Vesta* are Principals in this Company; in fine, every Thing that can denote a wicked Man, or Monster, Art must exhibit: The same Character should also appear in the Actions, Looks and Dresses of his Retinue or Guards; for we usually say, —— *Like Master, like Man.*

But not to dwell too long with Princes, we shall also speak of other Characters, and shew what suits them.

With a *Burgomaster* suits the Statue of Justice; and in Paintings or Hangings some Emblems of it, representing the Rewards of the Good, and Punishment of the Bad; the Fasces (or Rods and Ax) are the true Token of a Consul, or Burgomaster.

With a *Senator* agree the Statue of Policy, or Government; and in Paintings or Hangings, some Representations of the Laws; besides Prudence and Care for the State.

With a *Secretary* the Statue of *Harpocrates*; and in Tapestry, or Bass-relief, the Story of *Alexander*, shutting *Hephestion*'s Mouth with a Seal-ring; also the Emblem of Fidelity; or a Goose with a Stone in its Bill.

With a *Director (Governour) of the* East-India *Company*, the Figure or Statue of it, to wit, an Heroine with a Scollop of Mother of Pearl on her Head, in the Nature of an Helmet, and thereon a Coral-branch; a Breast-ornament of Scales; Pearls and Corals about her Neck; Buskins on her Legs, with two Dolphins conjoined Head to Head, adorned with Sea-shells; two large Shells on her Shoulders; a

Tri-

Trident in her Hand; and her Clothing a long Mantle; a Landskip behind her of an *Indian* Proſpect, with Palm and Cocoa-trees, ſome Figures of *Blacks*, and Elephant's Teeth.

This Figure alſo ſuits an *Admiral*, or Commander at Sea, when a Sea-fight is introduced inſtead of a Landskip.

With a *Divine* agrees the Statue of Truth, repreſented in a Chriſtian-like Manner; or elſe this ſame Emblem in one of his Hands, and his other on his Breaſt; beſides Tapeſtries, Baſs-reliefs, or Paintings, and ſome Chriſtian Emblems of the true Faith; and a Repreſentation of the *Old* and *New Teſtament*, and in the Offskip, a Temple.

With a *Philoſopher*, a celeſtial Globe, the Statue of Nature, and a Repreſentation of the 4 Elements, *&c.*

A *General* ſhould have a white Staff in his Hand, and the Figure of *Mars* in a Niche; if a Landskip be ſeen, a Trophy may be reared with Victory ſitting on it; he may have *Hercules* for a Statue.

With a *Sea-inſurer* ſuits *Arion* on a Dolphin; and in a Picture, a Sea-haven with a Ship under Sail making towards it; on the Shore, the Figure of Fortune, and over the Cargo, *Caſtor* and *Pollux*.

With a *Steerſman* ſuits the Figure of Precaution; beſides a Compaſs; and in a Picture, the 4 Cardinal Points.

With an *Engineer*, the Figure of Induſtry; beſides a Map of military Architecture.

With an *Orator*, or Speaker, the Figure of Eloquence; or *Mercury*, without his Purſe, and beſides him a Roll of Papers; in the Offskip, a Perſon mounted on a Stone, and ſurrounded with an attentive Audience.

With a *virtuous young Man*, the Figure of Virtue; and on a Wall *Horace*'s Emblem of the young Man in the Stadium or Courſe; or elſe the young *Hercules* ſtanding between Virtue and Vice.

Some Things are alſo proper to *Women*, to betoken their Virtues and Qualities: As by an eminent Woman for Reputation the Statue of Honour, and by it ſome Emblems of Fidelity, eſpecially Oeconomy or Family-government, and ſome Medals relating thereto.

With a *Widow* agrees well the Figure of Humility, or Emblems tending towards it; as alſo Perſeverance.

With a *young and ſober Virgin*, ſuits the Figure of Neatneſs; an embroidering Frame and its Furniture; beſides Emblems relating to it; among which, that of Buſineſs, ſhunning Idleneſs, Pride and Gluttony, have a principal Place.

CHAP.

CHAP. VII. *Of the Suiting of Colours in Draperies.*

THE Suiting of Colours in Pourtraits comes now before us, a Matter of as great Conſequence as the former, and deſerves no leſs Attention.

Many think, tho' without Ground, that deep Red beſt becomes a red-faced Perſon; deep Yellow a fallow one; and all pale Colours, a pale one; and, what's ſtrange, black and dark Colours, a ſwarthy Perſon; but this muſt be ridiculous and without Reaſon, if we conſider, what a ſtrange Ordonnance theſe People would make: Truly, if the Art were ſo, there would be no Difficulty in finding Agreeableneſs, and every one would be able to diſpoſe it as it ought to be; and if this were a Becomingneſs, Variety would be no Art: Nay, the Faſhion itſelf, which alters four Times a Year, with reſpect to Colour, would not be allowed every body to wear; as in Spring, Green; in Summer, Yellow; in Autumn, Red; and in Winter, Fillemot. Yellow or fallow-faced Perſons durſt not wear Red; or red-faced ones, Green: But enough of this. —— Let us now return to what ſober Art dictates.

Beginning with the Head and its Hair, I ſay; that deep or ſtrong Colours, ſuch as deep Red, deep Yellow, deep Blue, *&c.* beſt fit a Perſon who has brown Hair.

Thoſe who have fair Hair beſt become half or weak Colours, ſuch as Purple, light Blue, Violet, Green and Roſe-colour.

A yellow-haired Perſon beſt becomes Violet, Blue and whitiſh Yellow, as Maſticot, and ſuch like; theſe are the chief Colours which I know. But here we muſt obſerve, that the lighter the Hair, the more weak the Drapery; and the darker the Hair, the ſtronger the Dreſs.

He is a prudent Maſter who well knows how to expreſs in his Pictures the different Natures and Complexions of People; and to diſtinguiſh Perſons full of Spirit and Fire from the Meek and Dead-hearted; the Sickly and Weak from the Healthy and Strong; as to whom we may uſe Draperies of the following Colours: With the Red or fiery ſuit beſt Draperies of half or broken Colours, with little Red in them; the Pale ſuits no Yellow, or other pale Colour; the Fallow the ſame; but White is very agreeable: Brown Complexions become no dark or ſtrong

ſtrong, but White and all light Colours. The *Blacks* love White above any Colour, and think no Dreſs better becomes them than a light coloured one; and not without Reaſon; for would not a black Man with black or dark Cloaths be frightful to look at? And how ridiculous is it for a pale Virgin, to dreſs in all Sorts of light and pale Colours, in order to look leſs pale; and that one who is red, wear nothing but Red for the ſame Reaſon: Hereby, inſtead of hiding a ſmall Fault, the Maſter would commit a greater; and yet this is the common Notion: But if I may give my Opinion, a red and fiery-faced Perſon, dreſt in Red, ſeems to me like a red painted Statue; and a pale-looking Perſon in a light or yellow Dreſs, as ſick or dead. Wherefore, if we would be artful, we muſt manage otherwiſe; to wit, that thoſe, whom we would repreſent *healthy* or *ſickly*, ought to appear *ſuch* by *contrary Colours*; as lively Colours for a ſick or unhealthy Perſon; and weak and faint ones for healthy Perſons: Yet let me not be here miſunderſtood; I ſay not this as a poſitive Law, without Exception, but as an Hint to Tyros. The more experienced know, what the Art teaches; for ſhe is not deficient: But *as the Drapery ſometimes over-rules, ſo we can manage the Naked accordingly*; for Inſtance, red Drapery requires a middling Carnation, between pale and red; ſo alſo it ought to be with a pale Colour. When I ſay that *Decorum conſiſts in an Oppoſition*, it muſt be underſtood, that *Oppoſition* has its Degrees, which we ought to know and uſe according to the different Occaſions, and the Grounds againſt which they happen to come: But in general Terms, the Naked muſt always ſeem to be of a diſtinct Nature from the Draperies.

CHAP. VIII. *Of the Imitation of great Maſters in painting Portraits; and of copying their Pictures in general.*

HERE we leave the Subject of Portraiture, I think this Head neceſſary to be treated of, and therefore ſhall ſhew how far and in what Manner we may engage in it; and ſubjoin ſomewhat of copying Pictures in the ſame Bigneſs, as well as in different Sizes.

I find that this Imitation of Maſters is leſs obſerved in their Deſign and Ordonnance, than in the *Colouring*, Lights and Shades; This is certainly a principal Point in a Picture, becauſe there can be no Decorum without it; nay, we find ſome Works of ſmall Maſters in this Par-

ticular tolerably ſucceſsful; tho' they know not, how they got the Knowledge, it happening moſtly by Chance: They are charmed with ſome fine and taking Colours in this or that great Maſter; theſe they uſe at random in their own Productions, either forwards or in the Depth, Middle or Sides; and if they happen to be placed againſt a proper Ground, or are ſet off by any aiding By-colour, the Work hits right, in ſatisfying both the Eye, and Rules of Art; but if theſe fine Colours happen not to ſuit the Grounds, then all is wrong, and the Artiſt at a ſtand.

To explain this Point, we ſhall be more particular, and clear it by Examples; tho' I think I have already in this Book ſpoken largely enough of it, in treating of Back-grounds and the Harmony of Colours in a Portrait. A certain Artiſt having ſeen a very beautiful white and green Lace on a young Lady's Gown, painted by a great Maſter, he muſt by all means imitate it; but being asked, Whether he had taken due Notice of the Ground-colour of the Gown? he anſwered, —— No. —— How then can this fine and becoming Lace have a good Effect in his Works, unleſs by chance? The Reaſon of which is, I think, that either through Shame or Pride, or both, the Artiſt takes ſomething from a great Maſter; for Inſtance, what he uſed in the Lointain, the other, that it may not be known, brings forward; and what he has repreſented in the open Air, the other contrives in a dark Room. A poor Method of Concealment, ſince by a right Application the Theft would be lawful! But 'tis ſuch Men's Misfortune, to be, in this Particular, moſt out of the way, when they think they do beſt: For, wanting the great Maſter's Wit, Judgment and Apprehenſion, they have no true Notion of his Conduct, and therefore are eaſily miſled, and, like *Æſop*'s Raven, expoſed to Cenſure.

Since 'tis an undoubted Truth, that we can perform nothing but what paſſes through Thought, and of which, either by ſeeing or hearing, we get an Idea; therefore muſt the Paintings, Drawings and fine Prints of old Maſters give an Handle to Thoughts and Practice; for he who never ſaw a Lion can never paint him well, unleſs by the Help of a Draught, or Model: As was the Caſe of a certain *Weſtphalian*, who repreſenting *Daniel* in the Lion's Den, and having never ſeen a Lion, he painted Hogs inſtead of Lions, and wrote underneath, ——— *Theſe ſhould be Lions.* —— Be this a Fable or Truth, it however teaches us, that we cannot repreſent any thing, whereof we have no Idea; nay, if we have ſeen the Objects, and made no Sketches or Models

Models of them, we ſhall never exhibit them naturally; ſince Memory is but the Repoſitory of Knowledge and Thoughts, from which they draw the Things which Judgment eſteems uſeful and ſerviceable.

I am of Opinion, that two great Advantages ariſe from copying great Maſters Works: The one is, that therein we ſee many Defects of ſimple Nature corrected by their Skill and judgment; and the other, that by this means we accuſtom ourſelves to rectify thoſe Defects, when we have Nature before us: Truly two Points of great Importance.

But alas! Is an Artiſt, conſidered in his natural Inclination, otherwiſe than a Child, which, advancing in Age, follows its Impulſe? If he perform one praiſe-worthy Act, how many Errors will he contrarily commit? But when this Bent is conducted by Reaſon and Art, the Perceptions of the Mind will then, as thro' a clear Channel, flow pure and undefiled: Which leads me in ſome meaſure to confeſs, that Art and Practice have great Advantages, and are more to be ſet by than all we receive from Nature, which is often defective in deſired Perfection, in a ſingle Object: But ſhe is perfect in her Performances and Objects in general; and, in that Senſe, Art is obliged to follow her; wherefore, with the Philoſopher, I muſt ſay of Artiſts

Natura incipit, Ars dirigit, Experientia docet.

That is,

Nature points out the Way, which Arts improve,
And ſettled Practice makes a Picture move.

Hence we may eaſily perceive what we ſhould do to cure this great Defect of the Miſuſe of other Men's Works; but, that I may be the better underſtood, I ſhall inſiſt on further Means for doing it: If then it happen, that the Artiſt meet with any thing which is very taking, and he be deſirous to make it his own, whether fine Colours, Drapery, Stone, *&c.* Let him take Notes, in his Pocket-book, of the Ground, By-colours and other Incidents, as what there is about ſuch or ſuch Colour, and againſt what Ground, and whether it be ſtrong or weak; and of what Colour the Objects be, and whether the warm or weak Colour be in the Diſtance or forwards, diſagreeing or not; as in the Chapter *Of the Harmony of Colours* is ſhewed. We muſt alſo conſider, whether the Light come from the *open Air*, or fall into a Room *through*

Glaſs and Windows; as is more largely taught in the Book of *Lights and Shades*, and which I repeat here, becauſe I think Face-painters frequently act contrarily, in ſeeing a faint yet fine Drapery repreſented *within-doors*, which, with the ſame Tint, they exhibit in an open Air.

The like heedleſs Miſtake we ſee in the Copies of many Diſciples and young Maſters after old or modern Paintings; for, not obſerving whether in leſſening their Copies (which they generally do) they ſhould not alſo abate in Strength of Colour and Tints, their Colouring, as well in Light as Shade is as ſtrong as the Original. The ſame Error they commit in painting a great Copy after a ſmall Original. But this ill Conduct is owing chiefly to Maſters when they ſet their Pupils to copy in a different Size, in not admoniſhing them of it; but rather deſiring that they ſhall imitate every thing as exactly as poſſible; tho' in fact it be againſt the Rules of Art. 'Tis therefore certain, that a Picture with Figures, or a Landskip, ſuppoſe it as big as the Life, to be copied a *third leſs* in Size, the Tints in the Copy muſt needs be a *third fainter* than the Original; and *the more it leſſens in Size, the fainter the Tints*, or elſe it cannot be good. If this Conduct be of ſuch Moment in copying Pictures, of how much greater Conſequence muſt it be, when a Portrait-painter diminiſhes the Life, or paints a Portrait in full Proportion from a ſmall one, with reſpect to the weakening or ſtrengthening of Colours.

Altho' it's commendable to follow great Maſters in general, yet it's a Fault to dwell upon ſome of their Particulars, as an Ornament, Urn, Vaſe, Term, *&c.* without ſtriving at ſomething new. We think, that what they have done is enough for our Practice; but this is Weakneſs; ſince Art and Nature have ſuch a Fund of Objects, and our Time for learning and living is long enough, and by conſulting within ourſelves we may ſpur our Genius.

Others commit the ſame Fault by a contrary Impulſe; for ſo violent is their Inclination to ſome particular great Maſter in his Objects, Colouring, *&c.* that they think it loſt Time to employ their Thoughts on the Works of any other good Artiſt; and being thus wedded to him, they wiſh, drudge and plod to be like him as well in Errors as Perfections: By this means, and by a punctual Imitation of Blunders and Miſtakes, it ſometimes happens, that the Copy and the Original are not to be diſtinguiſhed, both being ſo wonderfully like each other; nay, their own Productions are taken for Copies. For, a Tyro of good

Ability

Ability may at firſt uſe himſelf to a good Manner of Deſigning, which he ought to be Maſter of, before he takes to Painting, and to underſtand this well before he proceeds to make Ordonnances; and then, if he have a thorough Knowledge of the latter, he will paint a good Picture. Yet 'tis often ſeen, that his Work is but taken for that of a Pupil, nay, worſe than a Copy; and what, is ſtill leſs, it's not like his own Manner or Handling, —— And why? ——— Such Artiſts, being advanced thus far, endeavouring to produce their own Inventions, no longer minding Grounds and Rules, but ſtriving only at Novelties, care little for painting or deſigning well; whence their Works are oftentimes indifferently deſigned, poorly handled and coloured, but well ordered; ariſing only from a Neglect of their Maſter's Inſtructions, and what they know, and an Itch for what they ſtill want to know; whereby they are often ſhipwrecked between both: Pernicious Effect of the Bent of our Youth! which cannot be remedied otherwiſe than by returning to original Principles and their putting in Uſe: For as by an Exceſs in loading Weight upon Weight on a weak and unſettled, tho' well-laid Foundation, the whole Building may tumble, even the Foundation may dance; ſo muſt our Practice always have an Eye to Theory, that the Cuſtom (which, as we ſay, is a ſecond Nature in Goodneſs as well as Badneſs) may gain firm Footing on us, and be our ſureſt Guide.

The End of the Seventh Book.

THE

THE

ART of PAINTING.

BOOK VIII.

Of ARCHITECTURE.

CHAP. I. *Of Architecture in general.*

AFTER having handled ſo many different Parts of the Art, we meet alſo with *Architecture*; an Art full of noble Performances and fine Uſes. But our Purpoſe is not to inſiſt on all its Advantages, or to give a Syſtem of it; ſince ſuch a Work would be too tedious, and calls for *Homer* or *Virgil*'s Eloquence; and having been copiouſly handled by ſeveral learned Pens, we ſhall treat no further of it than what concerns a Painter, leaving the reſt to Architects.

An ingenious Hiſtory-painter, if he would be univerſal, muſt needs underſtand Architecture and Statuary; becauſe he will otherwiſe be at a Nonplus in ſome Things; he ought even to be as knowing as an Architect, and how to order a good Building, tho' 'tis an Architect's daily Practice, and but a Part of the Painter's.

'Tis certain that the human Body is, in its Symmetry, Proportion, Majeſty and Grace, the moſt perfect Piece of Work in the Creation: Architecture is no leſs perfect in its Operations; it has even produced the

the firſt Wonder of the World, and thereby obtained the Laurel and Palm of Fame.

Writers ſay, that the *Babylonians* were the firſt, and after them the *Egyptians*, *Greeks* and *Romans*, who brought it to Perfection; 'till in the Emperor *Auguſtus*'s Time, it arrived at it's higheſt Pitch: But ſunk afterwards by the Irruption and Barbarity of the *Goths*, *Vandals*, *Hunns* and *Longobards*, who burned and deſtroyed all before them. A true Proof that nothing in the World is permanent and ſtable!

But to come to our Purpoſe, we muſt premiſe that the Word *(Architecture)* ſimply ſignifies *Draughts or Deſigns*, after which, a Building is carried up and conſtructed; and comprehends the five following Orders, namely, The *Tuſcan*, *Doric*, *Ionic*, *Roman* and *Corinthian*; according to which, all Buildings are regulated, whether *Palaces*, *Temples*, *Town-houſes*, *Triumphal-arches*, *Bagnios*, *Theatres*, *Town-gates*, *Galleries*, *Tombs*, and other magnificent Buildings, round or ſquare, or both; I ſpeak of their outward Conſtruction. The Word *Order* is of large Extent; but in Architecture is, as *Vitruvius* defines it, a joining of different, proportionate and ſymmetric Parts, as Pedeſtals, Columns and their Ornaments, in ſuch Manner as to compoſe a perfect Order and Body.

As for the *Entablatures* over Columns, to wit, *Architraves*, *Frizes and Cornices* (which for their Richneſs have got the Name of Ornaments) they may, as little as the Orders themſelves, be either mixed among one other, or changed from one Order to another. A careful Painter will not only diſtinguiſh one Sort from another, from Cornice to Baſe, but will alſo take Care not to put an *Ionic* Moulding on a *Doric* Pedeſtal; a *Corinthian* on a *Tuſcan*; a *Roman* Cornice on an *Ionick* Frize, *&c.*

Further, it's certain that the Orders do not promiſcuouſly ſuit all Sorts of Buildings, but ought ſo to be applied (reſpecting their Parts and Ornaments, which alſo differ in general from each other) as to have an Harmony and Agreement with the whole Buildings, with reſpect to their Situation and Quality.

Theſe *Orders* muſt be enriched in their ſeveral Kinds, to ſhew a ſuitable Decorum, eſpecially the Capitals, except the *Tuſcan*, which is throughout plain and ſimple: The *Doric* Order excels in its *Triglyphs* and *Metopes*: The *Ionic* in its *Volutes*, *Modillions*, &c. The *Roman* in the Elegance of *Cornices*, and Beauty of *Capitals* with their *Volutes*, and Oak-leaves. And the *Corinthian* by its *Mouldings* of victorious Olive-leaves, and its excellent and agreeable *Capitals*.

The

The *Metopes* in the *Doric* Frize may be enriched according to the Qualities and Uſes of Buildings; whether *Temples, Town-houſes, Honourary-arches, or Courts for Prieſts.*

In the firſt ſuit beſt carved Chalices, Books, Vaſes, Mitres, *&c.*

In the ſecond, the Coats of Arms of the *Republic*, or chief Men in the Government: Alſo the Rays and Thunders of *Jupiter* tied together; or the Caduceus (Staff) of *Mercury*, twined with Serpents, as denoting Peace.

In the third, various Arms and Trophies taken from the Enemy: Or all Sorts of muſical and warlike Inſtruments, as uſual in Triumphs and Armies, huddled together. And

In the laſt ſuit beſt carved Ox-ſculls adorned with Garlands, betokening Sacrifice which the Ancients made to their Deities; oftentimes the Utenſils of thoſe Offerings were introduced, to wit, Altar, Vaſes, three-legg'd Kettles, Vinegar-cups, Cenſers, Candleſticks, Baſons, Diſhes, Hammers, Axes, Knives, *&c.*

Among the Works of the Ancients we ſee in the Frizes of the *Ionic*, *Roman* and *Corinthian* Orders (eſpecially in the two laſt) ſome Foliage of Oak-leaves; which has a fine Effect, when twined with Shrubs and Vine-branches, interſperſed with Roſes and other Flowers. Sometimes are introduced Vizards, with playing Children and running Animals: Alſo Feſtoons of Fruit, Leaves, and various Kinds of the moſt beautiful and agreeable Flowers; theſe tied together look nobly, eſpecially when judiciouſly placed: But enough of this: He who would know more Sorts of frizal Ornaments, muſt conſult the Works * of the *Ancients*, in which he will find them, tho' the before-mentioned are the Principal, and moſt in Uſe.

Altho' the Ancients teach, that the *Fronts* of Buildings (which are the Parts moſt in View) ought to be more adorned than the *Flanks* and *Rears*, yet ſome modern Maſters have miſunderſtood this, and apprehended, as if in thoſe Parts the Ornaments could not be too many; nay, they have crowded the Mouldings of the Architrave, Frize and Cornice, and of the Pedeſtals under Columns, with ſmall Carving, in ſuch a Manner, that it rather cauſes Confuſion than Ornament, as appears by their Works; but when uſed in Moderation, and, between the principal Ornaments, a Part is left plain and blank, it cauſes Grandeur and Decorum.

Something is alſo to be remarked about *Pediments* and *Key-ſtones*. Pediments (or Tops of Fronts) like the Forehead of a Man, ſhew the prin-

* There is a large Collection of them, in LANGLEY's *Ancient Maſonry*, lately publiſhed.

principal Aſpect of Buildings; eſpecially when their Spandrells (or Faces) are agreeably enriched by good Maſters with *Hiſtories, Sacrifices, Arms, or the like,* in Marble, according to the Quality of the Fabrick.

Sometimes alſo are put over Pediments, *Trophies, Coats of Arms, or Shields*; which, if well cut and placed, have a noble Effect.

As for *Key-ſtones* of Arches over Gates and Niches, theſe may be enriched: ——

In the *Tuſcan* Order, with *wild Beaſts*; *and between, Heads of Cyclops or Giants.*

In the *Doric* Order, with *Lions Heads*; or *Hercules with his Lion's Skin over his Head.*

In the *Ionic* Order, with *tame Beaſts*; or Heads of *Pallas* or *Amazons, with their Head-attire.*

In the *Roman* Order, with *Heads of Demi-gods*; *as* Romulus, Julius Cæſar, *and ſuch Heroes.* And,

In the *Corinthian* Order, with *Heads of* Diana, *or other Goddeſſes and Nymphs richly wrought.*

CHAP. II. *Of the Riſes of the Ornaments, Columns and their Pedeſtals.*

HAVING ſpoken in the former Chapter, of the Decoration of the Orders, we ſhall now, in a brief Manner, treat of the Riſes and Diviſions of the Columns, with their Ornaments and Pedeſtals:

The Ornament (or Entablature) of the *Tuſcan Column* riſes 1 Module ½ Parts of a Module (by *Module* is meant, throughout the Orders, the Pillars Diameter next above the Baſe.) The Column, with its Baſe and Capital riſes 7 Modules ½, and the Pedeſtal 1 Module ½: This being agreed, the Entablature and Pedeſtal are each ¼ of the Column's Riſe; the Baſe under the Column, and Capital over it, are each in Riſe ¼ a Module; the leſſening (or Diminution) of the Shaft of the Column at the Neck under the Capital is ¼ of a Module, and it begins below at ⅓ of the Column's Riſe.

The Entablature of the *Doric Column* riſes 2 Modules ½; the Column, with its Baſe and Capital, is 8 Modules ½; and the Pedeſtal 2 Modules ½: This being fixed, the Entablature is ¼ and the Pedeſtal ¼ and ½ of the Column's Riſe. The Baſe and Capital are each, as in the *Tuſcan*, ¼ a Module. The Diminution at the Neck of the Shaft, is ⅓ of

a Module, and begins below at 3 Parts ¼ of the Column's Riſe, divided into 12 Parts.

The Entablature of the *Ionic Column* riſes 1 Module ¼; the Column, with its Baſe and Capital, is 8 Modules ¼, and the Pedeſtal 2 Modules ⅓: This ſettled, the Entablature is ⅓ and the Pedeſtal 3 Parts ⅓ of the Column's Riſe. (But if the Frize be carved, the Entablature is 4 Parts ⅓ of the Column's Riſe, and in the following Orders the ſame.) The Capital with its Volutes, is little more than ½ a Module, and the Baſe is juſt half a Module (and in the following Orders the ſame.) The Diminution at Neck is ¼ of a Module, and begins below at 3 Parts ½ of the Column's Riſe divided into 12 Parts, as aforeſaid.

The Entablature of the *Roman Column*, riſes 1 Module $\frac{12}{20}$ Parts of a Module; the Column, with its Baſe and Capital, is 9 Modules ¼; the Pedeſtal riſes 3 Modules: Which laid down, the Entablature is ⅓, and the Pedeſtal 3 Parts ¼ of the Column's Riſe; the Capital riſes 1 Module ⅛; the Baſe as before; the Diminution at Neck is ⅛ of a Module, and begins below at the Riſe of 3 Parts ¼ of the Column, divided as aforeſaid.

The Entablature of the *Corinthian Column* riſes 2 Modules; the Column, with its Baſe and Capital, is 10 Modules in Riſe; the Pedeſtal 3 Modules ⅓: After which, the Entablature is ⅕ and the Pedeſtal ⅓ of the Column's Riſe; the Capital riſes 1 Module ⅛; the Baſe as before; the Diminution at Neck is ⅛ of a Module, and begins below at ⅓ of the Column's Riſe.

The Breadth of the *Tuſcan and Doric Pedeſtals* ought always to be equal with the Plinths or Baſes of their Columns; and tho' the Plinths in the three other Orders project more at their Bottoms, by Reaſon of their Sweeps, their Pedeſtals muſt nevertheleſs be alike perpendicular with the upper Points of their Plinths.

Let me here fix the *Height of a Statue on a Pedeſtal* placed next a Column; ſince many miſtake in it. In right Proportion it ought not to riſe higher than ⅔ of the Column; but then the Column ſhould not be too high, or too low, but ſtand on a Baſe only, which is frequently continued thro' the Building. As for Pedeſtals, they ſerve only to raiſe a Column, and augment its Ornament. We ought alſo, for Elegance, to take care, that the Figure and its Pedeſtal be proportionate to each other; becauſe, if the latter be too great or too ſmall, the Figure would become too ſmall, or monſtrous.

In fine, as all the Parts of a Building ought to anſwer in a proportionate Diſpoſition; ſo ſhould the Figures, whether carved or painted, be neither

neither too big or little: Wherefore they muſt be governed by the Height of the Place where they are to ſtand.

CHAP. III. *Of the Property of a Building, and Obſervations thereon.*

I MUST believe, according to the Evidence of Writers, and the Tradition of Travellers, that the *Italians* have the beſt Taſte, as well for Architecture as Painting; and tho' it's certain, that *Germany*, *France*, *England*, *Holland*, and other Countries have produced fine Architects, yet at this Time they are not comparable to the *Italians*, whoſe Manner, which is the Antique, is now followed by the moſt polite Nations. The *old Taſte* was known by the Name of the *Gothic*, as a certain Writer affirms, ſaying; 'That the *Gothic* Manner 'of Building of the ancient *Germans* (which at that Time gave Law 'to all other Nations) is quite aboliſhed by the *Italians*: Nay, he cries 'out, ——— What magnificent and choice Wonders do we not ſee 'in proud *Italy*, lofty *Rome* eſpecially, where it ſeems as if Nature 'and Art have mutually agreed to eſtabliſh their Thrones, and exert 'their Powers, in order to make this famous City the Miſtreſs of the 'World, and the Beauty of the Univerſe! St. *Peter*'s Church, the '*Vatican*, the *Rotunda*, and many other Structures (ſerving the whole 'World for Examples, and without which, Architecture is but a con-'fuſed Maſs) draw yearly thouſands of People and young Artiſts thi-'ther to improve themſelves by them, for the Service of their own 'Countries; ſo that the fineſt and neweſt Things which we ſee in thoſe 'Countries, lately built, and ſtill going forward, are deſigned in the '*Italian* Guſto.' Wherefore it is to them that thoſe fine Piles, the Stadthouſe at *Amſterdam*, the new *Lutheran* Church, and divers other Structures, as well without as within the Town, do owe their Origin and Beauty.

We are then much indebted to thoſe great Artiſts, *Vitruvius*, *Serlio*, *Philibert de l'Orme*, *Palladio*, *Cataneo*, *Leo Baptiſta Santoritio*, *Vignola*, *Scamozzi*, and many others, who have enlightened the World with their Works and Writings. And I think, that no one can be a good Architect who has not ſtudied thoſe Authors. The *French* acknowledge, that their great Improvements in this Art are owing to the Works and Precepts of thoſe excellent Maſters.

We ſhall now ſpeak of intire Buildings ſo far as they ſerve for Ornament in Painting. The Goodneſs of a Building ſprings not meerly from the aforeſaid Riſes, Breadths or Depths of the Orders, but from an appoſite Conjunction (or bringing together) of different proportionate Parts into an exquiſite Body, which, by reaſon of its excellent Form, whether in Height or Breadth, appears to the Judgment of the Knowing, both admirable and beautiful; eſpecially, when fitly adapted to the Quality of the Owner, and has general Conveniency with reſpect to Cuſtom.

In its particular Parts a Building requires, 1. A firm Foundation. 2. A large and convenient Stair-caſe. 3. A ſpacious Entrance. 4. An elegant Diviſion of Doors, Windows and other Openings. 5. An handſome Frontiſpiece, *&c.* Theſe skilfully work'd, and judiciouſly diſpoſed muſt needs produce a fine Effect.

Thus much for the outward Face of a Building.

If any object, that Decorum conſiſts more in inward Contrivance; let me ſuppoſe a Stranger to come into a Town, and, paſſing thro' the Streets, he were asked, what he thought of the Buildings? What Anſwer would he make? Would he not ſay they were either fine or mean? Or would he ſay, —— I muſt firſt ſee the Inſides, and whether the Foundations be firm, the Apartments well-diſpoſed and well-lighted, and whether the Underground-offices be good? —— This would be ridiculous: 'Tis true, an Houſe muſt have theſe Properties; but 'tis idle to think, that therefore we cannot judge of the Building by the Outſide only; as if the Perſon, who is able to give a Deſign for a Fabrick, cannot alſo compart its Inſide. Let it be asked then, Wherein conſiſts a good Diviſion within? Whether 'tis a Science which Painters know not? Whether there muſt be a fixed Number of Halls and Apartments of a determinate Form, Length, Riſe, and Breadth, and what thoſe muſt be? Whether there muſt be one, two, or more Stacks of Stairs? Whether each Room muſt have one Chimney or two? And whether the Floors muſt be Wooden or Stone? Or whether a Palace is, for its Largeneſs, more beautiful than a common or Citizen's Houſe?

But, waving other Men's Opinions, we ſhall proceed in our Purpoſe, ſo far as concerns a Painter in theſe Countries, and no further: Our Judgment is, that the beſt Proportion in a Building is one third higher in Riſe than Breadth, eſpecially if it be covered in with a Compaſs-roof and its Appurtenances; but if flat-roofed, a third wider than high, and to be commanded by a ſingle Order riſing from Bottom to Top.

It would be improper to adorn them with Statues, Bass-reliefs, Feſtoons, &c. For ſuch heavy and cloſe Structures, without Weight, and moreover open on top, are proper for an Amphitheatre, but not for a Temple or Palace; I ſpeak with reſpect to Cuſtom and Decorum, which muſt always go together; ſince nothing is beautiful without its natural Qualities. The Caſe is, as a Woman in a Man's Habit, and the contrary; or a Water-vaſe adorned with an Olive-branch and Thunder; or an Oil-veſſel, with Tritons and Dolphins.

In painting a good Building there muſt appear, beſides the Architecture, Perſpective and Colouring, *an orderly Diſpoſition producing Elegance*, otherwiſe 'tis of no Worth. Orderly Diſpoſition conſiſts in ſo joining the Parts, that they mutually ſet off each other in a *pleaſing Variety*, and thereby exhibit a fine Piece of Work, and an agreeable Figure: This Variety ſprings from the Inequality of Openings, or Windows, whether Oblongs, Squares, Circles or Ovals; the Diſpoſitions of theſe Openings, near and over each other, are founded on Reaſon, as ſhall be explained by an Example.

We exhibit in *Plate* LIX. a Temple topp'd with a Cupola, or rather an Houſe round-roofed. On each Side of the Door a Flight of Steps deſcend balluſtraded; underneath which, is a Vault; and over the Entrance, a Balcony: Now, beginning from below, we ſhall ſhew, what Figure each Opening ought to have in an orderly Diſpoſition. The Door under the Steps is ſquare, riſing ſomewhat more than its Diameter: That of the Entrance is circular on Top, and riſes $\frac{1}{7}$ more than its Diameter: That of the Balcony alſo riſes $\frac{1}{7}$ more than its Breadth, but is ſquare or flat on Top; and then we meet the Roof rounding again. Now let us diſpoſe it otherwiſe, and make the Door below circular, the next ſquare, the next round, and no Roof appearing. Thus much for Doors; for we find no other than round and ſquare ones. The ſame Method may be taken with *Windows*: When there are two Ranges one above the other, the undermoſt may be oblong and the uppermoſt compaſs, but lower; if there be another Range of Windows above theſe, next the Roof, they ought to be perfect Squares. This Rule we have taken from the Works of the Ancients, who always gave their Openings or Windows more Riſe in the firſt Story than the ſecond, ſtill leſſening in the third, yet all alike in Diameter. Windows ſhould never be lower than about 3 Feet from the Floor within. If there be Windows in the Baſement-ſtory, (where the Walling is thickeſt, and is uſually finiſhed with a *Ruſtic* Order) they muſt be ſquare, and above either Scheme (little rounding) or flat; and thus the

the one ſhews the other, with reſpect to Roundneſs and Squareneſs. If now there were Compaſs-windows in the Baſement and upper Stories, the uppermoſt ſhould be circular, and the undermoſt oval, with their longeſt Diameter parallel with the Level of the Building, becauſe, being preſſed by Weight, their Arch is dilated; when contrarily the others do not bear any Weight. But circular Windows are grown out of Uſe, as not admitting Light ſo well as the ſquare ones.

If in the Piers between Windows there were Niches and Figures in them, and over-head, room for a Baſs-relief, then the *Table for it* muſt be ſquare; but circular, where 'tis over a ſquare Window.

As for Doors over each other, I ſay; that if there were over the Cornice a Compaſs-pediment, and on both Sides a Bulluſtrade with Figures; then the Balcony-door ought not to be circular, but ſquare, and ornamented with Pilaſters: Yet the Door of the Entrance may be circular. We ought even not to ſet on the Balcony a Balluſtrade with Figures, but ornament it with Balls or other low Things. The one or other Balluſtrade muſt be alſo diverſified; for two Parts alike, in two ſuch eminent Places, have an ill Effect; wherefore one of them ſhould be cloſe-walled (Parapet-wiſe) a nd the Face of it may then be enriched with Baſs-reliefs of Figures, Feſtoons, *&c.*

I think what I have ſaid a ſufficient Guide for other Kinds of Buildings; for theſe Obſervations are on all Occaſions unalterable to a Painter, with reſpect to agreeable Diſpoſition.

There is ſtill ſomewhat behind, which, tho' contrary to the Diſpoſition aforeſaid, muſt be animadverted; 'tis touching a *Flower-garden*, which, if fine, muſt needs be regular, as well with reſpect to its general Form, as its particular Diviſion; at leaſt the two Sides ought to be alike, whether ſet oft with Pots, Vaſes, Statues or other Ornaments. We are taught indeed, that Uniformity is ſtiff, and not Painter-like; wherefore we ſhould avoid it as much as poſſible: But, weighing the Precept maturely, we ſhall find the Fault to lie in our Miſapprehenſion of it: Queſtionleſs Things proceeding from Rule and Order muſt be regular, but that Regularity may nevertheleſs be ſomewhat hidden on occaſion: Wherefore, tho' a Garden be uniform on both Sides, we are under no Neceſſity of ſhewing all that Uniformity; one Side is ſufficient; the reſt may be handſomely hid, or broke with a Tree, Piece of Stonework, Column, or a Corner of the Houſe. But let us not from hence abſolutely conclude, regular Objects to be unneceſſary in an Ordon-

nance;

nance; for they ſometimes furniſh all the *Decorum* of a Picture; yet if we ſee but a Part of them, we may conceive the Reſidue.

More Examples of breaking Uniformity may be theſe: When a Figure ſtands on each Side of a Gate or Alcove, a Man may be placed or ſit down before one of them, in order to *create Inequality*; ſo alſo if by means of a Curtain, one of thoſe Figures be ſhaded. If a Baſs-relief be ſet on each Side of the Gate, or Alcove, one of them may partly be covered by the Perſonages, to anſwer our Purpoſe. If without-doors on both Sides of an Entrance, there be a carved Lion or Sphinx, we may break off one of their Heads. *Solomon*'s Throne was adorned with 12 golden Lions; we need not ſee them all; the ſix on one Side ſhew ſufficiently, that there muſt be as many on the other: two or three entire are enough, of the reſt we may ſee only a Part, here and there. Thus we muſt always manage in like Caſes.

CHAP. IV. *Of the matching of the various-coloured Marbles, as well without as within a Building; with the Management of Tombs, Vaſa and Bacchanalian Terms.*

OBJECTS have a fine Effect, when Nature and Art are joined together by a skilful Hand; and tho' all Eyes are not alike qualified to apprehend the Reaſons of it, yet they are, by a wonderful Sagacity, ſenſible of it; confeſſing, that it is beautiful, and ſo ought to be, tho' the one Perſon, as I ſay, underſtand it, and the other do not: And for this Reaſon; Art has ſuch a Power, that tho' Nature be beautiful in her Productions, yet they would not perfectly pleaſe our Eyes, without the Help of Art.

Nature produces an Infinity of fine Stones of various Colours and Qualities; but Art alone judges of their Fitneſs and orderly Location, as to Rank and Dignity; inſomuch that, tho' ignorant in Art, we can clearly apprehend, that it ought to be ſo, and no otherwiſe.

We know, that *the White* is ſoft and tender, and lovely to the Eye; *the Black* contrarily is melancholy and diſagreeable. We place then *the Black among the Red, and upon the Red, White.* Theſe three coloured Stones are Capitals, and cannot be otherwiſe diſpoſed as to their Natures and Qualities, without forcing Nature, and running counter to Art.

How-

However, their Rank and Application in Architectonic Uſe may be theſe.

In the *Tuſcan Order*, as undermoſt, *black Marble.*
In the *Doric*, *Green.*
In the *Ionic*, *Yellow.*
In the *Roman*, *Red.* And,
In the *Corinthian*, *White.*

If any ask, why the Red is not ſet before the Yellow, ſince the Red is in its Nature darker than the Yellow? I anſwer, That 'tis, becauſe the Red and Green are Oppoſers in Strength; contrarily, Yellow is proper to Green, ſince Yellow and Blue produce Green.

If at any Time we are obliged to place, between two Stones of one Colour, a Stone of another, the following Mixtures are moſtly in uſe.

Between two black Marbles ſuit beſt Jaſper, Copper or Braſs.
Between two Serpentine, or green marble Stones, the ſame.
Between two red Stones, White.
Between red, black or ſerpentine Stone, *Piſan* white-eyed Marble.
Between two grey Stones, Free-ſtone or yellowiſh-white Marble.
Between two dotted long veiny Stones, one that is ſpeckled; and the contrary.
Between two Jaſpers, yellow, or fleſhy white Marble.

A Marble-painter muſt obſerve the *Conveniency and Place* for marbling: If the Place be large, or an Hall, then he may do it with Force; but in a ſmaller Compaſs, he ought to moderate it, and keep it faint, that the Place may not ſeem thereby leſſened, or the Eye offended. If the Room be hung with Pictures, he ſhould conſult Men of Experience, eſpecially the Maſter who painted them, what Colouring will ſit beſt.

About light Pictures, dark Marble is beſt, and about dark Pictures, light Marble, as *Piſan*, Jaſper or any tending to a light Yellow. But if it be a ſingle Colour, ſuch as Baſs-reliefs, then Free-ſtone ſuits beſt.

In bringing many Sorts of coloured Marbles together, we may, for Inſtance, in a *Frontiſpiece* either ſingle or double colonaded and pedeſtaled, very agreeably diſpoſe them thus: *Vide Plate* LX. The Baſe and Pedeſtal-mouldings may be Black, little eyed; the Block, or Square of the Pedeſtals, dark Red, much dotted, leſs veined; the Plinths of the Columns and Pilaſters may be White; the Columns, light Red, or *Piſan* Marble with large white-eyed Veins, on both Sides the eying to be alike; the Pilaſters alſo light Red, moderately eyed; the Capitals, White; the Architrave, Black, like the Baſe and Mouldings of the

the Pedeſtals; the Frize may be dark Red, like the Blocks or Squares of the Pedeſtals; and the Cornice, Black again, like the Architrave; if the Frize have raiſed Ornaments of Foliage, Children, Triglyphs, Ox-ſculls, *&c.* they ought to be White; if over the Cornice be a Parapet, it may be intirely of another Colour, and the Pedeſtals and their Members of *Piſan* or other croſs-veined Marble, and the Pannels or Faces of grey Marble, or White, if adorned with Baſs-reliefs; the Figures, or Vaſes on top alſo White.

This Diſtribution may be doubled, and varied on Occaſion: The Frizes and Columns may be White; the Baſes and Capitals, Gold; and ſo may alſo the Ornaments be, to wit, Triglyphs, little Blocks and Foliage; the reſt may remain as before.

In an *Hall* of red or other Marble (where the Mouldings of the Ornaments are different, larger or ſmaller) we may make a Door-frontiſpiece, or Alcove, of white or other Marble; but if the Members continue along the Hall, the Frontiſpiece or Alcove ought to be of the ſame Colour with the Room: The Room may be of one Order, and the Frontiſpiece, Alcove and Chimney of another: Thus the Room may be *Ionic*, and the reſt, *Corinthian* or *Roman*. The *Pavement* of the Floor muſt correſpond with the Building; I mean, if the Room have Pilaſters, the Bands (or bordering Marbles tying the Pavement) muſt run up to them, whether the Pilaſters ſtand wide or cloſe; for they ought to be ſo laid, as to ſhew every where a Regularity, whatever Jets or Breaks the Door, Frontiſpiece, Alcove, *&c.* may occaſion; as a prudent Gardiner diſpoſes his Parterres, one round, another ſquare, octangular, *&c.* always contriving ſuch an Uniformity as cloſes with the Borders. In the middle of the Hall may be introduced ſuch Figures or Compartments, as beſt anſwer the general Purpoſe, and they may be of what Colour you pleaſe.

In *Chambers or Galleries*, where the Sides are unlike, we are obliged to part them by ſome Figure coming between; and yet the Bands, which bind the Sides, muſt come every where alike. If there be Columns on both Sides of the Gallery, the Bands muſt run, croſſing it, from one to the other.

Proceed we now to *party-coloured Tombs*, and other Stones. On white Sphinxes, Lioneſſes, *&c.* ſuits well a Tomb of Serpentine or Porphyry; and on a black Plinth, if no Figures or other Ornaments ſupport it, Porphyry alſo looks well. On Brackets of Copper or Braſs, the Tomb may be of black Marble. With *Grave-ſtones* or other bluiſh Stone, agrees well violet-colour Stone, or Porphyry, Cop-

per or Braſs. Note here, that the Black muſt always be undermoſt, eſpecially when divers Sorts of Colours are placed on one another, as we have ſhewed in the Orders.

Great Vaſes and Urns are always of the ſame Stone as their Baſes, as well in Niches as on Pedeſtals; if on Pedeſtals, the Baſes ought to project equal with the Blocks preciſely.

The *Priapus-terms* anciently uſed in the *Bacchanalia*, were moſtly of Wood, not very large, and pointed underneath for Conveniency of Carriage from Place to Place, whither the Gang of Satyrs, Fauni and Bacchanals determined to go: Having pitched on a Place for their Stay, they fixed it in the Ground, by means of the Point aforeſaid. Theſe Terms were ſometimes painted of a Brick-colour, ſometimes alſo White; about the Mouth and Breaſt they were ſmeared with blue Grapes.

The *Poſts, or Guides called Hermes*, were huge and immoveable, and of white Stone, ſet on rude Heaps of Stone, in order to be conſpicuous to Travellers at a Diſtance; for which reaſon they were alſo ſometimes placed on Pedeſtals or Blocks.

CHAP. V. *Of the Veins and Eyes in Stones uſed in Architecture, as well without as within; and how to diſpoſe them.*

THE Beauty in painting Buildings conſiſts in an elegant Expreſſion of the Difference of Stones which compoſe them; and this may be effected not only by their Diviſion, but alſo by their Colours, eſpecially in *Outſide-work*, which is not ſo much heeded as the *Inward*, and is ſubject to more Inconveniencies of Rain, Hail and Wind; and if ſtanding in damp Places, their Effect in a few Years viſibly appears, if the Stones be not very hard, by the dropping of Mouldings and Projectures in ſeveral Parts.

Fountains muſt be ſuppoſed to ſuffer much, and become very moſſy by being dropped on; and ſo do *Tombs and Grave-ſtones:* But principally *Pyramids*, which are not ſet up ſo much for the ſake of their poliſhed Bodies, as for their Forms and huge Bulk; wherefore 'tis no great Matter, whether the Stones of theſe be of one Sort or Colour, or not; they are often ſeen of many Sorts of Stone, ſome as they have been found, and others changed thro' Time: Yet the *Cement* ſuffers moſt, by being eat up; whereby the Stones get

get looſe, and muſt needs drop. Again, ſome Stones, being more weak and brittle than others, and corroded by the Air, Dampneſs and Drought, are broke in Pieces by the Preſſure of thoſe over them, and thus leave Gaps and Breaks, wherein the Rain gathers, out of which grow Weeds, Moſs and other Greens, ſometimes whole Branches; all which, at the Year's End, decay, and become green Sap, trickling thence down the Stones.

We ſhall here ſtop a little to ſay ſomething touching *Abuſes:* I know not how ſome can ſo far reliſh Slovenlineſs, as to ſpoil not only *Statues and fine Figures*, but alſo *intire Buildings*; if they were broken or mouldered Pieces, *Ruins* and other decayed Stones, it would be no Damage if ever ſo much muddled and bedropped; but 'tis very improper to ſerve *intire and fine Figures* thus, and in Places too where are neither Trees, or any thing elſe to occaſion it: The ſame they do in Buildings looking as freſh as at firſt; were the Spots, ſeen on them, natural to the Stones, it would be more proper than all the Gutters uſually repreſented to trickle down them: Wherefore Care muſt be taken, before we begin to paint *Things ſuppoſed to be dropped on*, that a Difference may appear between Nearneſs and Diſtance; for as Spots in Cloaths are more viſible near than afar off, ſo the Faintneſs of remote Objects muſt be obſerved. But let me ask, what Foulneſs of Wet and Duſt can ſtick to ſmooth Bodies, which Rain, Hail, or Snow do not waſh off? But they may decay and be conſumed by Time; eſpecially thoſe facing the North, which ſuffer all Extremities. We ſee many Inſtances of Decay in ancient Buildings, where are Figures ſo eaten up by Time, that 'tis hardly diſcernable, whether they repreſented Men or Women; like Figures of Snow partly diſſolved by the Sun-beams.

I ſpeak not here ſo much againſt the dropping upon and muddling ſuch Objects, as of the Abuſe when the Cauſe of ſuch an Effect does not appear; for without a probable Reaſon why a Thing ſhould be thus, or thus, Art becomes Obſtinacy. But to return to our Subject.

It is certainly Praiſe-worthy to take ſome Pains in ſhewing the Stones of Buildings, and their veining and eyeing, when they are judiciouſly and agreeably diſpoſed, according to Rule: I ſay it is commendable to him who underſtands Perſpective.

The Parts of Buildings within (which are not ſo ſubject to the Teeth of Time) are not ſo apt to decay as thoſe *without*; the *Cement* alſo laſts longer, which makes them keep clean and intire, their Joints to ſeem almoſt inviſible, and the whole to be as one Stone: For this Reaſon

we muſt avoid the Miſtakes of ſome Painters, who vein and eye their Work, and afterwards divide it into Stones, whereby one Vein or Eye happens oftentimes to run through two or three Stones at once; whence we muſt conclude it to be what it is, meer Painting and not the Life: Whereas, I think it the moſt certain Way, firſt to divide the Work into Stones, and then to marble and eye them; obſerving that each Stone have a particular Eye, to ſhew the Difference between the *caſual Dropping* and the *Marbling*.

Marble Buildings have a beautiful Effect when the Architecture is fine and well ornamented; and this as well in Painting as the Life: Orderly Diſpoſition is one of the beſt Reaſons thereof, without which it cannot have that vaſt Agreeableneſs.

A knowing Architect takes eſpecial Care of the ſetting the Stones of his Building in ſuch Manner as to blazon its Beauty, and improve it, and thereby create Harmony; wherefore he diſpoſes the Eye-veiny Stones in the propereſt Manner; for Inſtance, in a ſingle-colonaded Portico, the *veiny Eyes muſt oppoſe each other*, ſloping from out to in; or contrary: The ſame Method muſt be obſerved in the *Pilaſters, and all Parts that are paired*; ſo that the Work may appear regular at a Diſtance, taking eſpecial Care that they be *eyed alike*, to keep the Eye always in a Ballance between them. The Stones *for the Architrave, Frize and Cornice* ſhould be ſo choſen, that the Veining fall perpendicular, in order to keep the Members diſtinct; which they would not be, were the Veins to fall in with the Mouldings.

It remains to be obſerved in *marbling Columns*, that the Eye-veins ought to receive the ſtrongeſt Light on the *relieved and ſwelling Parts*, in order to aid the Flat of the Picture by Art; which Nature wants not, as being round of herſelf: Wherefore it would look ill, that the moſt dark of the Eye-veins come on the weaker Parts, becauſe it would render the Effect you propoſed, abortive.

Imagine a Piece of Walling divided into three Pannels, on each Side of which ſtand two Columns; the two firſt ought to oppoſe each other; their Veining muſt either be level, or run diagonally againſt each other, outwardly or inwardly: The two others muſt do the ſame. —— And ſo on.

CHAP.

CHAP. VI. *Of Ruins.*

HITHERTO we have ſpoken of the Beauty and Regularity of intire Buildings; wherefore 'tis proper next to treat of Fragments and Ruins, equally neceſſary with the former.

I've ſometimes wonder'd how it happens, that among the Painters of Figures and Landskip, who make uſe of Buildings and other Brickwork, ſo few exhibit whole and highly-finiſhed ones; all they ſhew is, Ruins, broken Walls and decayed Stones, but ſeldom intire and perfect Structures, becauſe, as I take it, they'll be at no Trouble to ſearch Antiquity for the Forms and moſt beautiful Parts of Architecture, whereby they might learn to produce ſomething curious: A Supinity proceeding from their want of Knowledge, and Ambition to obtain it.

Altho' many think, that a Piece of Ruins does not require ſo great a Regard as an intire Building, they are much miſtaken; for the one as well as the other depends on Meaſure and Proportion: Yet ſome will go and throw down a Part of a Building, and intermix with it ſome Fragments of Capitals, Pieces of Frizes, Cornices and the like, of an Order foreign to the Building; which, tho' very wrong, they ſalve by ſuppoſing, that when a Building is in Ruins, no one will have the Curioſity to examine the Rubbiſh to ſee, whether there be a wrong Capital, Frize or Cornice; and granting, ſuch were to be found, the Fault would be none, ſince thoſe broken Parts might be brought thither caſually: But this is a lame Excuſe; to ſpeak the Truth, I cannot apprehend how any one can be ſo wilfull, ſince no more Knowledge and Trouble are neceſſary to the beſt than the worſt Things, to the whole than to the half; in the one, we muſt uſe the Foot-rule and Compaſſes as well as in the other. If a beautiful Remain of a great Building adorn a fine Landskip, and look grand, how much more, one in Perfection? He then who will take Pains may certainly, by Practice, overcome all Difficulties, if he have Ambition enough to ſtudy the beſt Things. But let me not be underſtood to ſpeak againſt the Choice of Ruins, much leſs endeavour to hinder any one from the Uſe of them; ſince I am ſenſible, that every Man has naturally a particular Taſte for ſome Thing (as we have formerly ſaid) wherein he may excell. I deſire not to diſcourage Painters of Ruins, or to raiſe

raiſe a Pique againſt that Sort of Objects; my only Drift, is, to ſhew that we ought to ſtudy the Reſts of Antiquity with Care and Attention, and chiefly to learn the ancient State of old Structures, in order to know perfectly what they were in their beſt Condition.

CHAP. VII. *Principal Directions for painting the Ornaments of Halls, Rooms, &c.*

IN this Sort of Work we muſt in the firſt Place have an Eye to the Regularity and Diviſion of the Architecture, and if that be beautiful, not in the leaſt hurt it under Pretence of Decorum, or acting Painter-like; and if at any Time we are obliged to alter this Conduct, it muſt nevertheleſs be in favour of the Architecture.

2. That the Painting, of what Kind ſoever it be, muſt tend to the Luſtre and Magnificence of the Building; I ſpeak with reſpect to painting the Wood-work, whether it be marbled or plain.

3. That the Ornaments to be painted agree with thoſe of the Room, and be governed by *the ſame Order in Architecture.*

4. That in Pannels, Niches and Windows ought to be artfully painted, what you would have appear to be real or naturally there, whether Tapeſtry or Proſpect: If Tapeſtry, it muſt appear to be ſuch; if a View, it muſt look like a View; the former by being bordered, and the latter by its Sky or Sun every where agreeing with the Light of the Room.

5. The Maſter muſt beware of repreſenting in a Room 3 or more different Hours of the Day at the ſame Time; nor in Hiſtories, unleſs they be in the Manner of Tapeſtry.

6. He muſt never incloſe white Marble Baſs-reliefs with Wood-work, as being repugnant to Cuſtom and Likelihood.

Laſtly, Since Exceſs often abates the Majeſty of a Fabrick, the Artiſt ſhould avoid many *Littleneſſes* in the Diviſions and Ornaments: On ſuch Occaſions hiſtorical Figures ſhould not exceed 3 or 4 Feet in Height, be the Painting ever ſo large: Tapeſtry-figures exceeding the Life are unjuſtifiable; they look monſtrous in a ſmall Room, and leſſen a larger.

It were to be wiſhed, that great Men and Lovers, who beſpeak ſuch Works, had ſome previous Knowledge of ſuch Things as theſe; at

at leaſt, that they were informed of them, and would aſſent to the Artiſt's Opinion in the Execution of them; ſince it is reaſonable, that his Deſign, if it pleaſes, be followed.

Few Artiſts are ſollicitous about Inſide-ornaments, either in reference to their Elegance and Splendor, or *their Uſes* and Convenience; as is evident in many old Maſters Works, wherein we generally ſee too great a Simplicity, all is plain and mean; Tables, Benches, Chairs, Kitchen-ſtuff, Drinking-veſſels, &c. And what's more, oftentimes a Company of old and young People in a Room with never a Chair in it; and ſometimes, no more than bare Walls, and a Curtain hanging for no Purpoſe: Ornaments and Foliage are ſeldom ſeen in their Works; and when they are, they are ſo improperly and disjunctively applied, that we muſt conclude them rather to ſerve for Humour than *Decorum*; certain Signs that ſuch Maſters were ignorant both of the Naturalneſs, Needfulneſs and Application of Objects.

'Tis certain that the ancient *Greeks* and *Romans* were not originally ſo ſumptuous in their Houſe-furniture as afterwards they came to be; and 'tis as eaſy to think, that there was a Difference between the Nobility and Commonalty, as well in their Buildings and Dreſs, as in other Reſpects: The one uſed Plate at his Table; the others, Earthen-ware or painted Wood; the one had Baſs-reliefs, Statues, Hangings or Tapeſtries in his Houſe; the other was content with bare Walls; each according to his Fancy or Ability. Truly, I am ſurprized to think of my firſt Ordonnances, and how disjointed my Conceptions were; often exhibiting a royal Hiſtory in a Stable or Cottage, and as often the contrary: Queſtionleſs every Maſter of an Houſe furniſhes it with what is proper for each Apartment, whether Kitchen, Chamber, State-room or Gallery; one Apartment has a Bed or Couch and its Appurtenances, Cheſts, Tables and Chairs; another has Hangings more or leſs coſtly, Floor-carpets, Stands, Sconces, Looking-glaſſes, &c. Another has Benches, a Chimney-piece, circular Couches fitting the Table, and other Things proper to the Room: And thus other Apartments.

Some imagine, that Chairs were not anciently in uſe, but Men ſat on Cuſhions, as in the *Eaſtern* Countries, or elſe reſted on Couches. When a certain Perſon had repreſented *Æneas* and *Dido* in a ſtately Hall, and ſhe placed on a low ſmall Half-pace, covered with a Carpet, with the young *Aſcanius* in her Lap, and *Æneas* by her Side, and ſome Ladies ſitting here and there on Cuſhions on the Floor (which was covered with a green Carpet) I was ſurprized to ſee a large round Table

Table ſtand in a Corner on a Side of the Painting, and this ſerving up as for an Entertainment, and yet not a Chair near it; I asked the Maſter, why the Ladies had not Chairs or Benches, and whether this Circumſtance was thus to be found in Hiſtory? He anſwered, that in thoſe Times, neither Chairs or Benches were known; I could hardly forbear laughing, but asking him, whether the Company were to ſtand to their Victuals, becauſe of the Height of the Table, he began to ſee his Error; yet in Excuſe ſaid, ——— *They will make uſe of the Couch which ſtands yonder againſt the Hanging.* ——— This would have been a tolerable Come-off, had the Couch been made for the Table; but by ill Luck the one was ſquare, the other round; I ſaid no more, becauſe I would not augment his Bluſhes.

Others have made the ſame Miſtake, as was the Caſe of one who, as the Report goes, repreſenting *Abraham*'s *Offering*, drew him with a Scimitar or bending Sword in his Hand, and a ſtreight Scabbard by his Side.

I once made the ſame Blunder, when my Inclination for Compoſition was greater than my Skill, in the Story of *Hercules ſpinning by Omphale*; I had ſeen, in a Deſign of *Bartholet*, that *Hercules* was much bigger than any of the Women; Wherefore I alſo drew him larger and dreſſed in Womens Apparel, having Sleeves cloſed at Hands (like *Sardanapalus* amongſt his Women, in *Merian*'s Hiſtorical Chronicle) a Diſtaff in his Girdle, a Spindle in his Hand and Pearls about his Neck; and in order to ſhew that they were *Omphale*'s Cloaths, I placed her by him ſtark naked; now I appeal to any one, how well the Garment could fit *Omphale*, ſeeing it was neither too ſhort or too ſtreight for *Hercules*, tho' half as tall again as ſhe: But I afterwards rectified my Conduct.

It's plain, that ſuch Overſights proceed from Ignorance or lame Inſtruction, and principally in what concerns Embelliſhment; I ſay, Embelliſhment of any Kind whatſoever, whether within or without-doors; for few know the Importance of this Part of Art, and the uncommon Effects of it.

We may, from the Works of old and judicious Maſters, here and there borrow ſome of their Thoughts, and uſe them *in a proper Manner* in our own Works: The famous *Pouſſin*, in his finding of *Moſes*, ſhews the *Nile*, with a Water-god; and with good Reaſon (as we ſhall prove in the Chapter treating of *the Authority Painters have to repreſent ſpiritual and inanimate Beings under human Forms*) But it's ridiculous, in my Opinion, that the ſame Figure with all its Adjuncts

ſhould

ſhould be placed on the Strand of a River, and near it *Narciſſus* viewing himſelf in the Water; on a Suppoſition, that, if it be but a Water-god, all is well; for thinks the Maſter, —— It ſuits well. —— 'Tis a fine Figure. —— Beſides, if *Pouſſin* durſt do it, why may not we? But 'tis againſt Reaſon; indeed, were the Sphinx and Children left out, it may be paſſable enough.

Who ſets out a Room of Entertainment, and it does not ſhew whether the Dinner be over or not, by the Cloth laid, Bottles, Glaſſes, Ciſterns, and all Things in order, as before Dinner; and empty Bottles lying in Diſorder, empty Diſhes, a Dog gnawing a Bone, Chairs diſplaced, Table-cloth half turned up, and ſuch like, after Dinner? or

Who can approve in *Teſta*'s dipping of *Achilles*, *Thetis*'s lying in an open Gallery, where alſo is a Cradle?

As for moveable Embelliſhments, it's improper to ſhew *Mark Anthony* and *Cleopatra*, in their Grandeur and Luxury, without a Retinue, and as in a private Collation, ſeeing we know they had ſuch a Crowd of Muſick, Buffoons, Jugglers, and other looſe People about them: Or can we repreſent *Chriſt* lying in the Manger, attended by *Joſeph* and *Mary*, and the three Kings waiting on him, and that in a Stable full of Beaſt-provender, and on the Wall a Fan and Flail hanging, beſides other Utenſils of Husbandry, and yet not a Countryman or Servant to appear; or a Cheſt, Box, Saw or Square to be ſeen? (whether *Joſeph* hired the Stable, or found it void of People, is another Conſideration:) Moreover, one of the principal Figures is in a Suit of Armour, and bareheaded, and yet his Head-piece is not to be ſeen.

One of my Fellow-diſciples once painted a Collation; and I asked him, *Why he put not Knives on the Table?* He anſwered, *That Knives were not Antique*; very well, thought I, Are then the Bread and Meat, and a three-legg'd Stool with a Back ſtanding by, Antique?

It's not improper, tho' a ſmall Circumſtance, that a Chamber-pot be placed by a Bed-ſide, when a Perſon is in it; even were there alſo at Day-break a Lamp either burning or extinguiſhed, and ſuch like Things; whereby we may judge, what other Circumſtances are required.

From all which Conſiderations 'tis plain, that a judicious Maſter muſt take particular Thought about the *By-works*; ſeeing 'tis as bad to leave out ſomething that is needful, as to add what is unneceſſary.

CHAP. VIII. *Of the Pictures proper to various Apartments.*

THE *Nature*, *Property* and *Uſe* of Pictures in general, is, to keep the Senſes, by a pleaſing Variety of Objects, as Figures, Landskip, *&c.* in a continual Employ and Contemplation.

Their *Nature* has a near Affinity with that of the Things they repreſent, when thoſe are done by a skilful Hand, and therefore they can, when natural Things are wanting, fully ſatisfy.

Their *Property* lies in their Application to meet Places; and they cannot be diſplaced without hurting, nay undoing Naturalneſs.

As for the *Uſe* of Pictures, it is in the Occaſion we have for them, and the Places they are to ſerve for, in order to gratify the Senſes of the Owners; they muſt be well expreſt, and fall in with the Architecture in the Agreement of the various Objects with the Ornaments of the Building.

If this be unintelligible, I ſhall endeavour to explain myſelf. I ſay then, that it's not ſufficient for a Painter to deſign Work for Apartments at random, and introduce therein what Fancies he pleaſes, or beſt underſtands; for, he ought to conſider, whether it agree with the Place, and be proper there; if therefore he would go on with Certainty, he muſt, *in the firſt Place, conſult the Architecture*, and then the three Points following.

1. The Quality, or Condition of the Builder.
2. The Building itſelf.
3. The Apartments in it.

Firſt, Let him conſider whether the Owner be a Prince, Lord, Magiſtrate, or Merchant.

Secondly, Whether the Building be publick, as a Town-houſe, Church, Palace, *&c.* or private, as for a Merchant or Citizen.

Laſtly, Whether it be an Hall, Chamber, Parlour, Kitchin, or the like.

Thus far in general: But if we build a Palace for a King, the Apartments muſt be contrived for other Uſes, than thoſe for a Merchant, or even a Town-houſe; for in this latter we find many Rooms fitted for Purpoſes, oppoſite to a Palace; as may be ſeen in that fine Model, the Stadt-houſe at *Amſterdam*, where Architecture has wonderfully diſpoſed all the Rooms to their ſeveral Uſes; nor is the Judgment of the

Painters

Painters or Architects leſs conſpicuous in the proper placing the Pictures in each Apartment; for each Piece (chiefly Sculpture) is ſo ordered, as to allude to the Room; whence we know, what Uſes the Rooms are put to, and by the Rooms, what the Paintings, Stone-figures and Baſs-reliefs ſignify.

Wherefore 'tis very neceſſary to conſider *the Nature of the Apartment*, in order to govern our Work thereby; as firſt

In the *Hall* below ſuits well a grey Baſs-relief; or elſe Trophies painted on the Walls after the Life.

In an *Antichamber*, where People wait for Commands, grey Ornaments are alſo beſt; ſometimes intermixed with Flowers, but very ſparingly.

In an *Audience, or Preſence-room* ſhould be Tapeſtries, or Pictures with Figures, as big as the Life, of magnificent Tranſactions which happened in Apartments or Palaces.

In the Lady's *Viſiting-room* muſt be other Sorts of Embelliſhments, ſuch as Fruit, Flowers, Landskip, fine Thoughts, virtuous Repreſentations, and the moſt cloathed and modeſt Hiſtories.

In the *Nurſery* agree Baſs-reliefs, and painted Emblems or Morals; whereby the Children may learn good Manners, and inure their tender Years to virtuous Actions: To theſe may be added, ſome Flowers, Fruit, Birds, and ſuch like.

In the *Kitchin* may be ſeen the Repreſentations of culinary Furniture, Hunting of Deer, the Picture of ſome Maid or other Servant, or a Dog or Cat; but theſe muſt be moſtly grey or Wood-colour, on account of the Smoke, which otherwiſe would ſully the Colours.

In the *Gallery* may appear all Sorts of Hunting-equipage painted on the Walls from the Life.

In the *Upper-rooms* ſuit Landskip, and all Kinds of beautiful Proſpects.

In the *Maſter's Bed-chamber* are proper ſome beautiful Faces, and naked Children painted after the Life.

In the *Children's Bed-room* nothing muſt be ſeen but Foliage or Branch-work.

The *Study* may be adorned with Paintings, in grey Marble, of learned Men, Philoſophers, *&c.*

In the *Summer-houſe*, being a Place for the Enjoyment of Company and Entertainments, ſuit nothing better than merry *Bacchanalian* Pieces, ſportive Herdſmen, Dancings, Brooks and Fountains.

We proceed now to the Decorations over *Chimneys*, and on *Doors*, in each Apartment.

Over the *Dining-room-Chimney* place *Comus*, God of Meals, accompanied by Taſte and Smell; and on the *Door*, *Lætitia*, or Joy.

Over the *Hall-chimney* may be *Decorum*, or Authority, accompanied by *Pallas*, or Virtue, and *Honos*, or Honour; and on the *Door*, Underſtanding.

Over the *Lady's Viſiting-room-Chimney*, Modeſty, accompanied by Obedience and Diligence; and on the *Door*, Fidelity.

Over the Chimney in a *Saloon*, or Meeting-room for Youth, may be ſeen *Inventus*, or Youth, attended by Grace and Eloquence; and on the *Door*, *Gaudium*, or Joy.

Over the *Nurſery-chimney* place Education, and by it a young Branch tied to a Stick; and on the *Door*, Obedience.

Over the *Kitchin-chimney*, *Prudentia*, or Prudence, accompanied by *Ceres* and *Bacchus*; and on the *Door*, Diligence.

Over the *Bed-chamber-Chimney*, Quiet; and the *Door*, Security.

Over the *Study*, or *Cloſet-chimney*, Wiſdom, or Science; and on the *Door*, *Harpocrates*.

On the *Doors of the Side-rooms* going out of the Hall, Clemency and Vigilance; and between them, *Oeconomy*.

On the *Pantry-door*, Abundance.

On the *Cellar-door*, *Silenus*.

On the *Garret or Loft-door*, Winter.

On the *Garden-door*, *Flora*.

On the *Orchard-door*, *Pomona*.

In the *Green-houſe*, between the Stoves, the Figures of Perſons who have been transformed into Trees and Plants, as *Cyparisſus*, *Myrrha*, *Daphne*, &c. On the *Door within*, *Apollo*; and on the *Outſide*, *Diana*.

On the *Stable-door*, all Sorts of Stable-appurtenances, as a Bridle, Saddle, Houſing, Stirrups, Dung-fork, Shovel, Curry-comb, &c.

On the *Privy-door*, *Momus* laughing.

And now, that I may conceal nothing from the Artiſts, I ſhall ſubjoin the Pictures proper to be put into *Chimneys*; which may be various; becauſe we are not confined to the Fire, as being only uſed during the Winter-ſeaſon; the Spring, Summer and Autumn afford us a large Field for fine Inventions; and ſince the Place, for three Quarters of the Year, becomes any thing we find proper, we can either ſhut them up, or leave them open, or contrive, in Niches, all Sorts of

Statues

Statues or Buſts, Baſs-reliefs and other Ornaments, as Ciſterns, Vaſa, Flower-pots, Baskets of Fruit, muſical Inſtruments, Globes and ſuch like: We can have them be open with Doors or without, with one Door or two half ones, and repreſent Viſtos or Proſpects, ſuch as a Flower-garden, a publick Place with Fountains, a Street of Houſes, a Grove, Lane, Frontiſpiece, Pantry, Wine-cellar, an Alcove with a Couch, or a Library, and ſuch like; in fine, we may introduce any thing that is different from the Furniture of the Apartment. But Care muſt be taken, that the Painting have a natural and high Horizon, with little or no Sky, to gain more Depth; Viſtos of Apartments one within another are alſo not improper; but if we repreſent *Without-door-Proſpects* as aforeſaid, 'tis more proper to paint Doors, ſeemingly to give the Room Air: And ſeeing it often happens, that ſuch a Painting cannot have the moſt advantageous Light, and is ſometimes in Shade by the Projecture of the Chimney, we ſhould contrive the Work accordingly, and ſo as not to appear like Painting, but Nature itſelf.

The Deſigns proper to ſuch Places (for the ſake of thoſe who are not fertile in Invention) may be ſuch as follow.

Spring. 1. *Flora*, ſetting out with a gay and joyful Air, has a Basket of Spring-flowers under her left Arm; with her right Hand behind ſhe a little lifts up her Gown; her left Foot reſts on a Step, and her right lifts up; her Breaſt is ſomewhat to the Light; behind, in a low Offskip, is ſeen a Parterre, ornamented with Vaſes: Behind her we may place another Figure in Shade, aſcending the Steps, in order to fling off the Offskip, and bring forward the Fore-figure. *Flora* muſt be proportioned to the Size of the Fire-place; if not as big as the Life, let her be a young Damſel, and, if the Face be ſhaded by the Chimney, make good Advantage of the Reflexion: The ſame Deſign may be alſo executed with Children.

Summer. 2. *Pomona* with a Basket of Fruit in her Lap; and in the Offskip, an Orchard, and ſome *Cupids* buſily gathering Fruits and Flowers.

Autumn. 3. *Bacchus* repreſented in an Entrance or Gateway, hung round with Vine-branches and Grapes; and, if you pleaſe, a young Satyr by him, with a Cup: This Deſign may be alſo repreſented with Children.

4. *Anteros*, as a Youth, crowned with Laurels, ſtands on a Threſhold, leaning on a Torch or elſe a long Arrow, pointing inwardly to a Library, wherein are an Aſtrolabe and Globe, and againſt the Wall a Lyre

a Lyre hanging; his Garment, faſtened on each Shoulder, is reddiſh Purple; his Look agreeable and majeſtic; his Mouth open, as if complementing ſomebody to come in; he ſtands on the left Side againſt the Door, which comes half in Shade, againſt the Offskip, ſo that he is ſtrongly ſet off; his Face and Under-parts are fronting; his Breaſt turning to the Light: This Deſign either left or right is equally good, and ſo are the before-mentioned.

5. *Cupid* is ſeen here ſweetly ſmiling, having a Flask on his Arm, and a Spaw-water-Bottle in his Hand, which he holds up, as if he were ſaying, —— *Rare Waters!* By him is an elegant Stand or Tea-table, on which another *Cupid* is placing a Silver Salver with Glaſſes, and a Silver Sugar-box and Spoon; behind may be ſeen a Wine-cellar lighted by a Candle or Lamp; we ſhould alſo diſcover Part of a Summer-houſe, or Fountain, or a Gallery, *&c.*

6. In this Deſign we ſhew a Serenade by three Boys; the firſt dreſt as a Punchanello, with a Bag-pipe, Hautboy or Flute; the ſecond as an Harlequin, with a Violin; and the third as a Scaramouch with a Guitar, and all three in their proper Poſtures: Harlequin in ſet Poſture ſtands to the right againſt a Poſt, holding the Violin to his Ear: Punchanello, ſitting againſt the other Poſt on the Threſhold, holds his Flute from his Mouth, and looks forward, laughing and ſhewing his Teeth, his Head ſinking backwards ſomewhat into his Neck: Scaramouch is in the middle, with his Guitar under his Arm, and his Head quite ſunk into his Shoulders; he is attentive, holding his Fore-finger to his Noſe, and his Legs cloſe. Behind theſe Buffoons we might ſhew a Balluſtrade over a Water in Shade, and on it an Ape ſitting; in the Water may be Gondolas, with Masks in them; or elſe a Street, and ſuch like.

Becauſe the Breadth of the aforeſaid Opening cannot be very great, you may, by ſhutting the Door more or leſs, or by placing ſomewhat between it, get advantageous Shades, if the Matter require it: There ought at moſt but a Figure and half to be in the Light, and a third, in Shade. The Colours will effect the ſame. Such Paintings ſhould not be muddled, but boldly handled, and the Lights ſtrong.

Thus much for Without-door-Views; proceed we now to *Deſigns for Chimneys which are cloſed.*

1. *A Vaſe* either of white Marble, Gold or Silver; or the Belly Gold, and the Neck and Foot of *Lapis Lazuli*, in a Niche of red Marble, or Porphyry; and the Jaumbs to be of a lighter Stone, hung with Feſtoons of all Sorts of fine Leaves, intermixed with Flowers; theſe

theſe Feſtoons ſhould be very large, like two Arms, and ſpreading, in order to break the light Ground, that the Middle-ornament, whether white Marble, Silver or Gold, may have the greater Force.

2. The *Buſt of Bacchus* in white Marble, crowned either with Vine-leaves and Branches and Grapes, or elſe Mulberries with their Greens; on each Side, on a Ground of Free-ſtone, Feſtoons of white and blue Grapes, and between thoſe may be placed ſome proper Inſtruments, as Cymbals, Timbrels, Tabors, Hautboys and *Pan*'s-flutes; the Buſt is on a Pedeſtal of *Piſan*-marble in a Niche, as before; the Niche muſt riſe as much as poſſible, that the Buſt may have its full Height; but if the Chimney and Niche do not admit of a Figure in full Proportion, you may make a Boy of it; if you leave out the Pedeſtal, you can place the ſame in the Niche, but a third leſs in Height. Under the Niche may be a faint Baſs-relief of grey or other Marble; or elſe a Feſtoon of Pine-leaves, intermixed with ſome beautiful Flowers.

3. *The Buſt of Apollo*; and on each Side ſome muſical Inſtruments, either painted as carved, or natural. Under the Niche may be a ſquare Pannel, and on it a carved Torch, with a Quiver acroſs, thro' a Garland of Laurel. Among the natural Inſtruments, ſome Laurel or Olive-branches; and among the carved ones, ſome Rolls of Paper, with geometric and other ſuch Figures; for theſe can be better ordered in Baſs-relief, than among thoſe naturally painted.

4. A *deep Niche*; in which may be ſeen, a Table, with an elegant Stand or Foot of fine Wood, partly gilt: On the Table, *China* Tea-furniture, as Diſhes, Saucers, Tea-pot and a Silver chaſed Tea-caniſter; or elſe Coffee-equipage, as a Silver Coffee-pot, a Silver Salver with Pipes, a Knife, ſome Tobacco in a Paper, a fine Chafing-diſh with Fire; and on the Ground, in the Shade, ſome Bottles of Wine.

5. *The Table* in this Deſign may be put to various Uſes; it may be ſerved with Melons, or Baskets of Fruit, as Peaches, Nectarins, Apricocks, Filberds, *&c.*

6. On ſuch a Table may be alſo Muſick-books and Inſtruments, as a Lute, Violin, Hautboy, *&c.* And on the Ground, a Ciſtern of Water, with Bottles of Wine ſtanding upright therein.

7. In this laſt, we may place a round Baſs-relief repreſenting a ſitting Child, of Fleſh-coloured Marble, on a blue Ground, blowing Bubbles: Round it, a white Marble Moulding; and underneath, a Feſtoon.

CHAP.

CHAP. IX. *Deſcription of ſeveral Pictures adapted to the five Orders in Architecture.*

SINCE no Manner of deſcribing fine Apartments is more proper than this, which exhibits Things as if we really ſaw them, I ſhall therein give an Architectonic View of each Order, and in as conſpicuous a Manner as I myſelf conceive it. The Particulars muſt then be well regarded, becauſe they are ſo linked together, that, by overlooking a ſmall Circumſtance, the whole Chain may be broke, without ever getting a true Idea of the Thing.

We ſhall confine the Subject to five Apartments, and deſcribe in each the Pictures, which ſhew the Nature, Height, Cuſtom and other Properties relating to the Orders of this Building: And ſince the *Tuſcan* Order, either in Parts or altogether, is rough and maſſy, we ſhall exhibit here,

The Picture of POLYPHEMUS *and* GALATEA.

Polyphemus, on the Sea-ſhore, inflamed with the Love of the beautiful *Galatea*, who came to divert herſelf on the pleaſant Surges of the Billows, ſtrove to pleaſe her with his Singing and Muſick, and thereby to gain her Favours; but ſhe was deaf to his Suit: His rough-hewn enormous Size, and frightful Aſpect were her Averſion; wherefore ſhe ſhuns him, and derides his Addreſſes.

A calm Sea was ſeen. On the ſecond Ground, to the left, appeared a vaſt high Rock, hanging over the Sea, almoſt to the Point of Sight; all rough, and over-run with Moſs and Herbage, going off to the left very cragged; up to it huge Stones were piled on each other, as Steps (but three times higher) from the Edge of the Water; on the lowermoſt of them, ſat the monſtrous *Cyclops*, as a wild and ſavage Man; his Skin very ſwarthy and hairy; his Head and Beard full of briſtly black Hair, ſpreading over his Shoulders and Breaſt; he had but one Eye-brow, and that as wide as his Forehead, hanging over the Eye (which, according to *Homer*, was as large as a Shield) placed in the middle of his wrinkled Forehead; his Blubber-lip turned up towards his broad and flat Noſe, like that of a Negroe; ſhewing his Teeth, ſet like thoſe of a Saw, out of his gluttonous Jaws, with a grim Look: By him, lay his Staff, which (like thoſe of Herdſmen)

was

was crookt at one End, and (according to *Ovid*) bigger than the Maſt of a Ship: A Knapſack or Pouch hung at his Side; his Raiment was Goats-skins ſewed together; which he had ſhook from off his Shoulders, poſſibly to diſcover to *Galatea* his conceited fine Shape: This Garment was Cream-colour, ſpotted with Black. He ſat very rudely, leaning a little back againſt the Rock; his left Leg was ſtretched out towards the Water, and his right, with the Foot foreſhortened, lifted up, lay over a Piece of the Rock; his Flute, with an hundred Pipes, he held, in his left Hand, up at his Mouth, as if he had been juſt playing. His Head inclined (with his Eye to Heaven) towards *Cupid*, who ſtood near and flattered him; his Mouth was open, as if he were ſinging, and his right Hand, upright on his Knee, ſeemed to beat time. It was curious to ſee the Method *Cupid* took in the midſt of his Play, to ſtick an Arrow into *Polyphemus*'s Breaſt without his being ſenſible of it.

Cupid was about half as big as the *Cyclops* Arm or Leg; ſo that, tho' he had climbed up the ſecond Step, he could ſcarce reach the *Cyclops* Shoulder, in order to ſtroke, with his right Hand, the Hair from the Giant's Eye; when, pointing with a ſtretch'd Finger of the ſame Hand towards the Sea, he laughing ſtuck with the other an Arrow in *Polyphemus*'s Breaſt, under his lifted Arm; *Cupid* was of a beautiful roſy Complexion, his Hair yellowiſh White; a Quiver, tied with a red Saſh, hung by his Side, and his Bow lying near him.

The fair *Galatea*, in the mean time ſitting on a large Sea-ſhell in the middle of the neareſt Diſtance, was drawn by two Dolphins, encompaſſed with *Tritons* and *Nereids*, ſounding their ſhelly Trumpets, and playing on Timbrels and other Inſtruments; ſhe ſat fronting in the Shell; and the Dolphins, which ſhe guided gently, turn'd to the right; ſhe was followed by other *Tritons*, bearing beautiful naked Virgins, and a Crowd of Sea-monſters, who, gradually uniting with the furtheſt Diſtance, diſappeared. This whole Crowd was grouped in the Form of a Creſcent; *Galatea* appear'd to ſurpaſs all in Beauty.

I at firſt thought this might poſſibly be *Venus* herſelf; becauſe three Beauties attended her, whom I took to be the *three Graces*; but ſhe looked ſomewhat younger, and not ſo wanton as *Venus* is uſually repreſented; her Breaſt alſo roſe leſs, and her Head-attire was quite different from *Venus*; for her white Hair, twiſted in Treſſes, and elegantly flowing, was here and there ſtuck with white Bell-flowers; and the Locks on each Side tied together on the Head in a Tuft, and, hanging down both before and behind, made plainly appear, how gently ſhe

glid over the Billows. What moſt charmed me, was, that, in this great Crowd, one might ſee the particular Sways, Turnings and Affections of every Figure; one moved ſlowly, another ſwiftly, as their Beards, Hair and Vails plainly ſhewed; ſome bending backward, as blowing, others forward almoſt to the Water; ſome were full of Foam; others ſwimming as evenly as if they moved on Looking-glaſs, ſo that their Glitter was ſcarce viſible in the Water: This ſecond *Venus* (as I call her) had a greeniſh blue Scarfe, which, coming over her Lap, twined about her right Leg; advancing her naked left Leg, ſhe ſet her Foot on the Scroll of the Shell; her Head, a little flung back, inclined to her right Shoulder; her Breaſt projecting; and the right Arm, ſtretching croſs her Body, ſupported her Rein-hand on her naked Knee; her Countenance was modeſt and ſmiling; her Eyes ſomewhat downiſh, made me think that the Sun was too powerful for her, but, I more nearly perceived, ſhe was talking to a Sea-nymph or *Nereid*, who, near her Chariot, lay behind on a *Triton*, ſtaring towards the Shore at *Polyphemus*, whither *Galatea*, with her left Hand a little foreſhortened, was pointing; the top of the Rock was almoſt ſhaded by a Cloud; which Shade run croſs the Piece, and ſet off *Galatea* and her Retinue. The whole Group was agreeably lighted, and tho' the Light was ſtrong, yet the Shades near the Water were ſoft and melting, by the Glitter or Reflexions of it, which, in my Opinion, was a fine Piece of Conduct; behind the Rock, towards the right Side, appeared beautiful Tracts of verdant Land adorned with Variety of Trees, extending Creſcent-wiſe by the Point of Sight, and ſome Herds of Oxen, Goats and Sheep were grazing; in the Offskip were Hills, and on the right Side a Town; forwards, on the ſame Side in the Corner, a Piece of a Sea-rock appeared, which *Galatea* and her Company ſeemed to avoid.

As we have repreſented the Perſons of *Polyphemus* and *Galatea*, ſo it will not be amiſs to ſhew thoſe of the *Tritons* and *Nereids* alſo: *Pauſanias* deſcribes the *Tritons* thus; their upper Parts, from the Navel, were human, but covered with thin, ſharp and rough Scales, and downwards their Bodies, inſtead of Feet, ended in a large ſplit Tail; their Hair long and bluiſh, and entangled as if in a Twiſt; their Eyes greeniſh; their Ears, Noſe and Mouth like thoſe of Men, the latter very large and wide; their Teeth like thoſe of a Panther; their Fingers and Nails like the Outſide of an Oyſter-ſhell, or ſuch a Subſtance; on their Breaſts and Bellies and under their Ears, they had Fins like little Wings, which helped them in Swimming.

Alex-

Alexander ab Alexandro ſays, that the *Nereids* are ſhaped like beautiful Virgins down to the Navel; but the lower Parts, joining together like a Fiſh, end in an Eel's Tail; their Heads are moſtly unveiled, their Hair diſheveled, and beſet with Pearls, Coral and other Sea-productions.

Second Picture.

Polyphemus, from the top of the Rock, where he ſat playing, viewing his beloved *Galatea* beſtowing her Smiles on *Acis*, was ſo enraged thereat, that, full of Fury, he tore a Piece from the Rock, with Intention to cruſh them both; which *Galatea* eſcaped by diving into the Sea, but *Acis*, not nimble enough in running, was ſtruck with it.

This Piece is a Fellow or Sequel of the preceding: The Rock is here placed on a contrary Side to the former; behind it, an Iſland alſo, in the Form of a Creſcent, towards the right extends acroſs; beyond it the Sea is ſeen along the Horizon; the Rock on the right Side goes down in rough Steps, and follows a ſandy Way forward on its left, to the middle of the Piece, where it ends in the Frame: The unhappy *Acis* falls here in the Sand under the huge Piece of Rock, with his Arms extended, and his Face downwards, yet ſomewhat turned towards the Sea; he is not quite dead, becauſe the great Weight, rolling in the Air, only took him in the Leg as he was running; the enraged *Cyclops*, not content with this, foams at Mouth, and gripes an heavier Piece of the Rock in order to deſtroy the faithleſs *Galatea*; *Megæra*, with her ſmoaking pitchy Torch, eggs him on, and, enflaming him with helliſh Fury, points towards the Sea at the Objects of his Revenge; at which, he looks back; and now what a Force he ſhews in rending the Rock; all his Members are diſtorted, his Sinews ſtretch, and his Muſcles ſwell; drawing in his Mouth on one Side with the upper Teeth, and his Eye is half ſhut; does he not look as if he were anatomized or flead; nay, the leaſt of his Muſcles works, and preſſes thro' his thick Skin; his Hair ſtands an end, and his Beaſt-skin Garment, being got looſe from his Girdle, drags on the Ground, and he treads on it with his left Foot; the Goat's Feet hanging to it appear to fly about, according to his Motion; he bends double, one of his Knees almoſt touching his Breaſt, and with his right Foot againſt the Rock, he, with both Hands and all his Force, tears off a piece of it: *Tiſiphone*, half behind him, with her upper Parts above his Head, and her Face a little foreſhortened

and downwards, points with her whole right Hand (not a Finger) at *Galatea*; in her left Hand are ſome Serpents and a Fire-brand; her Garment is Black or dark Grey, here and there ſtained with Blood; the Sea ſwells, and the Billows beat with great Violence againſt the Rock, as if they would ſwallow up the Shore: On the left Side comes *Galatea* in her Chariot drawn by two Dolphins, not gliding, as before, but toſſing ſometimes on the top of the Waves, and ſometimes beneath them, with the hinder Part of her Chariot almoſt upright; ſhe ſtands ſtooping, with her Arms flung out, looking back with Amazement, and her Reins ſlack; her diſordered Locks fly in looſe Treſſes againſt the Wind, cauſed by her ſwift Motion; her Veil, got looſe, drops behind her into the Sea; her lovely Members are overpowered by her inward Troubles; the Muſcles of her Neck, before ſmooth, now riſe; her Heart ſeems to pant, and, her Legs faltering, ſhe ſeems to ſink; her Grace leaves her, and ſhe is no longer *Galatea*; Fright has robbed her of her freſh Colour; and ſhe is rather a marble Statue, than a living Perſon.

Conſidering this Ordonnance I ſtood ſurprized; is it poſſible, thought I, to be a Painting? 'tis certainly paſt my Underſtanding; 'tis Reality itſelf; and yet it muſt be a Picture; for what is too hard for the Pencil of a judicious Maſter? Be it what it will, 'tis real Nature to me, and I am ſatisfied. But, to proceed,

In the Offskip, on the left Side, ſome Ships appear in a Storm, and two in the middle of the Piece riding at Anchor, and a Boat landing ſome People; this made me think that 'twas *Ulyſſes*, who had a Deſign on the Eye of the cruel and gluttonous Devourer of Men; it is even ſo, I can perceive them to be *Greeks* by their armed Gallies and whole Equipage; the Sea is White with Froth, and the Waves beat towards the Point of Sight; the Air is in Commotion and full of driving Clouds, which cauſe here and there large Ground-ſhades; the main Light falls on *Polyphemus*, and the under Part of the Rock, and takes in almoſt the whole Shore forwards; but the Stone which falls on *Acis* is, with his Under-parts, in Shade, cauſed by a bit of a Side-rock, which ſtrongly ſets it off againſt the Light; *Cupid*, in the mean time above the Horizon, comes flying forward, turning, full of Sorrow and Cries, to the right, down where *Acis* lies; his left Hand is up to one Eye, and his right (wherein is his Bow) over his Head, to ſhade it from the Sun; his Quiver is reverſed, and the Arrows drop into the Sea; *Acis* lies on the Fore-ground, with his Shoulders bare, and he is ſeen a little right-ſide-wiſe; his Hands, half covered with Sand,

Sand, are wide open, as if he were ſwimming; his Hair is dark, and his Garment dark Green; *Galatea*, between him and *Polyphemus* with the Rock, runs croſs the Piece; ſhe is ſeen right-ſide-wiſe, and her Face is fronting; the Offskip, conſiſting of Hills, Boſcage, beautiful Lawns and Rivers, is clearly lighted; there appear alſo ſome Cattle grazing, as in the former Piece; under the Impendance of the Rock, and cloſe to the Sea, lies a red cloth Garment in Shade; undoubtedly left there by *Acis*; which was, in my Opinion, artfully contrived, in order to point out the Place where this unhappy Couple had been ſitting; the Shore is covered with Cockles and many other Sea-productions; a large greeniſh-coloured Tortoiſe is ſeen, making from under *Acis* towards the Sea; *Polyphemus*'s Flute lies by him, but the Bag ſtill hangs by his Side; the top of the Rock is dark againſt light Clouds driving thither; the Light comes from the Side of the Piece.

After I had exactly weighed all the Circumſtances of the two Pieces, I was conſidering what the Maſter's principal Drift might be, and found them to be an Example of Love, or Flattery of the Senſes wantonly affecting the Body without Violence, in the Perſon of *Polyphemus*, in the firſt Piece; and in *Galatea* an eaſy Indifference, without any Paſſion; for I perceived her Motion was ſmooth, and her Beauty in its Perfection; ſhe was not attended by any *Cupids*, becauſe ſuch as have Fins inſtead of Wings uſually wait on the *Nereids*: I was ſo rejoiced at this Obſervation, that I can't expreſs it.

Inquiring likewiſe what might be learned from the ſecond Picture, I concluded that the Author intended to expreſs the unhappy Iſſue of Love in the Perſon of *Galatea*; a Paſſion both warm and ſudden; for the leaſt diſorderly Affection puts the chief Members of the Body in Commotion, and diſturbs the Peace of the Reſt; that of *Polyphemus* is violent; *Cupid* is ſubject to Compaſſion only, as I think; wherefore he is repreſented crying, poſſibly to ſhew a Childiſhneſs; for Children commonly laugh or cry about Things which ſeem ſtrange to them.

Comment on the Characters in the two aforeſaid Pictures.

Polyphemus, the *Sicilian* Herdſman, the moſt ſavage and gigantic of all the *Cyclops*, was, according to *Homer*, Son of *Neptune* and the Nymph *Thoſa*; the Word *Cyclops* ſignifies, having one Eye in the middle of the Forehead; whereby ſome would imply, the Thunder and Lightening (according to the *Greek* Names of his Companions, *Brontes*,

Brontes, Sterope and *Pyracmon)* and other Effects of the Air, round which they are always attending in Readineſs at the Command of *Jupiter*; the Air, they ſay, being placed in the middle of Heaven, as an Eye in the Head: Thus the Commentators on *Heſiod* in his *Theogonia (Deorum Origo)* deliver.

Heſiod ſays, that *Galatea*, Daughter of *Nereus* and *Doris*, is ſo named from her Whiteneſs, ſignifying parabollically, the Froth of the Sea; wherefore this Poet aſcribes to her white Hair, and a Face like Milk: He ſays further, that ſome Writers would, by *Galatea*, allude to the ſweet Water which falls into the Sea; becauſe nothing is ſweeter than Milk; and, by *Polyphemus*, the Air which loves the ſweet Food.

The Youth *Acis* is called, by *Ovid*, Son of the River *Faunus* and *Simethis*, being both young, beautiful and well-ſhaped.

The *Tritons* are counted, by moſt of the Poets, Sons of *Neptune* and *Amphitrite*; becauſe the Sea, ſays *Vermander*, is eſteemed the Mother or Producer of many ſtrange Creatures, which its Element is very inclineable to; and the ancient Heathens, perceiving thus ſomewhat wonderful, aſcribed to the Sea ſome Divinity, as they alſo did to thoſe *Tritons*, whoſe Help they implored in Dangers at Sea: But they, who examine more narrowly into the *Egyptian* Hieroglyphics, ſay, that the *Tritons*, by their amphibious Form of being human upwards, and Dolphin-like downwards, are compared to the two watry Virtues, Saltneſs and Sweetneſs; teaching us, that both Good and Evil ſpring from their Nature and Conſtitution, to wit, Good from the human Nature, and nothing but Evil from the Fiſhineſs; for the human Form, ſays *Phurnutus*, is compared to ſweet Water, which is proper for the Aliment of Trees, Herbs and Animals; but the fiſhy Part is compared to Sea-water, which is noxious to the Animals of the Earth and Air, and alſo to Plants, cauſing them to die and wither; as we read, in *Plutarch, Of the Nature of Things.*

Touching the *Nereids*, we find in *Plato*, that there were an hundred of them; *Heſiod* ſays fifty, and gives us their Names; of which *Glauce, Cymodoce, Galatea, Cyrene, Drimo, Deiopeia, Xantho, Arethuſa, Phillodoce, Euridice, Neſæe, Leucothoe, Spio, Thalia, Cydippe, Paſithea, Lycorias, Ligea, Ephyre, Opis, Aſie, Clymene* and *Halia* are the principal: Their lower Parts being Fiſh-like has given the Poets Occaſion to feign, that they were very beautiful Nymphs who accompanied their Gods, *viz.* the *Ocean, Thetis, Neptune*, and *Nereus* and *Doris* their Father and Mother, and many others, who ſignify the different

rent Qualities and various Effects of the Waters: They were ſtiled Mothers of the Floods, becauſe the rainy Clouds, being exhaled from the Sea, are the Origin of Floods; wherefore, on account of the Virtue of the Earth's Moiſture, towards the Procreation of Animals, Trees, Fruits, Flowers, *&c.* they were worſhipped by the Heathens as the Nurſes of them.

Having largely handled the Offspring and Signification of the Characters in both the aforeſaid Pictures, we ſhall paſs to a general Explication of the latter. Harmony in Muſick ariſes from an agreeable Mixture of diſcording and flat Sounds with concording and ſharp ones; but in Love 'tis otherwiſe, where Diſſimularity cannot be brought to agree, or two Hearts to join, which do not ſympathize by an Harmony of Humours: The hideous Make of the *Cyclops* is frightful to the beauteous *Galatea*, who ſhuns him for her dearer *Acis*; by *Polyphemus*, in this laſt Story, we learn, that thoſe Perſons ſue in vain, who flatter themſelves that their troubleſome Addreſſes gain the Affections of thoſe who hate them; contrarily, *Acis*, bleſt with the Smiles of his Miſtreſs, ſhews us the Danger of expoſing ourſelves to the Reſentment of a powerful Rival, from whom at any time we muſt expect nothing but Death: It may alſo, I ſay, ſerve for an Example of the Power of Beauty, which ſo bewitched *Acis*, that he could not forbear loving, tho' at the Expence of his Life; thus we are bewildered by our own Inclinations, and brought to the Place of inevitable Misfortunes, where we are plunged in Tears to the weakning of our vital Strength, as in this Fable of the young and amourous *Acis*, when *Galatea* transformed him into a Fountain.

Oppoſite to theſe poetic Pictures, I ſaw two others treating of Love, but differently, as being the ſacred Stories of *Samſon* and *Delilah*; the Senſe of the firſt is this.

Third Table or Picture.

Samſon, reſting in *Delilah*'s Lap, has his Hair cut off whilſt he ſlept; and the *Philiſtines* lye in wait to ſeize him.

Here *Samſon* is ſitting near the Center of the Painting, on a Carpet which covers the Floor, and reaches over three circular Steps, before a Couch, whereon ſits *Delilah*, with his Head in her Lap; her right Foot reſts on a ſmall Foot-ſtool, againſt which he is leaning, with his left Knee ſomewhat raiſed; the Foot of that Leg is under his right Thigh, which is ſomewhat foreſhortened, but the Leg is

ſeen

ſeen at full Length, with his Shin fronting; his right Arm hangs down between his Legs, reſting on the outſide of his Hand, which is ſeen inwardly; ſupporting his Head on his left Arm over *Delilah*'s Lap, with the Elbow ſtanding out; he is all in an Heap, and his Head hangs a little forward and ſidling.

Delilah's right Arm is about his Neck, and her upper Parts bend a little over to the left; when, looking another Way, ſhe, with her left Hand, puſhes from her an old Woman, who ſteps back, having both her Hands joined under her Chin, and a Key in one of them, and with her Mouth ſhut ſmiles at *Delilah*: *Delilah*'s Eyes are fixed on a young Man ſtanding near her, who gently lifting up *Samſon*'s Hair is cutting it off with a Pair of Sciſſors; the young Man is on *Samſon*'s right Side, ſtooping over him with his Arms extended, and Legs cloſe, and his Garment between them, that it may not touch the ſleeping *Samſon*; near him ſtands a Boy, with a Basket to hold the cut Locks; he looks back at a *Philiſtine*, who is coming towards them. with a Rope in his Hand; he pouts with his Mouth, and has a Finger thereon, in order to make the other keep back a little: The aforeſaid *Philiſtine* walks ſtooping, advancing his right Leg, and ſupporting his Body with the other, which is quite bent; he thruſts out his Head, and his Elbow is drawn in, holding the Rope with both Hands, cloſe to his Body. Another, on the right Side behind him, is lifting up a Curtain, and looking after him. Between theſe two riſes a large Column, and another on the other Side of the latter, whereon the aforeſaid Curtain hangs; theſe Columns and their Pedeſtals run towards the Point of Sight. Behind the laſt *Philiſtine* ſtand 3 or 4 more. On the left Side, behind the old Woman, appears Part of the Couch, ſupported by a Lion's Paw; the top of the Couch has an Ornament of Foliage, from whence projects a Woman's Head with Breaſts of yellowiſh Ivory, repreſenting an Harpy, and a ſpread Wing ſupports a gilt Moulding. From the top of the Couch hangs a light reflecting Drapery with Taſſels down to the Ground. Forward, in the Corner, appears a large Pillar, or a Piece of Walling, againſt which, ſtands an hexagonal leafed Table, ſupported by three Mermaids, Back to Back, on a triangular Foot of black Stone. On the Table are ſeveral Bags of Money. From behind the Table, a young Servant-like Man is gently advancing, with more Bags of Money in his Arms, looking back ſuddenly, with knit Eye-brows, over his right Shoulder, at the Couch: At his Heels is another Bearer, with a copper Veſſel full of Money, which he lugs very

very heavily before him; his Upper-parts falling back, and he ſcrewing his Mouth, puffing and blowing; he is well ſet, of a ſedate Countenance, and his Hair and Beard are frizled. Beſide the Couch, below the Steps, in the Shade, is ſeen a Statue of *Venus*, on a Pedeſtal; myſteriouſly repreſenting *Aſtaroth*. Next it, ſtands a Commander of the *Philiſtines*, with a Staff in his Hand; he ſomewhat thruſts out his Head, and, if I miſtake not, there are more People behind him, loſt in the Shade. On the right Side of the Steps, cloſe to the foremoſt Column, ſtands a Cenſer, the Smoke whereof aſcends up the Column. The Apartment is hung round with dark Tapeſtries of Landskip; and between them are broad Pilaſters. The Floor forward is inlaid with banded Compartments.

Delilah is wantonly dreſt; having a nice Head-attire mixed with Ribbons and Pearls: A long Hair-lock of a brown ſhining Colour, comes over her Boſom; her Garment of white Sattin, hanging ſo careleſly down the Boſom, as to ſhew her bare Breaſts and left Shoulder; the Fore-part of the right Leg is alſo naked from below the Knee; the Thigh is foreſhortened, and the Sandals white; her left Leg, covered by the Drapery aforementioned, hangs down by the Couch, as if ſhe were ſtanding on it, with the Foot behind the Foot-ſtool; from her right Shoulder hangs ſloping a beautiful ſea-green Vail, tied on the left Side; the Flaps whereof are partly on the Bed, on one Side, and down her Thigh on the other. *Samſon* is of a large Size, and robuſtly membered, of a ſwarthy Hue, with black Hair and Beard, and hairy Breaſt: His Drapery is dark Purple; which, faſtened with a Girdle about his Body, buckled on his Side, and gathered about the Waiſt, comes down between his Legs, covering the right Thigh; the Flaps of it, finely folded, lying ſidewiſe on the Carpet. The old Woman's Head is bound with a yellowiſh Cloth, and her Garment Violet or Blue, with ſtreight Sleeves, tied under her Breaſt and over her Hips. The young Man with the Sciſſors, is in a ſhort green-ſleeved Coat. The Boy, next him, the ſame, but ſomewhat more ordinary: The Hair of each is light, and tied behind with a white Ribbon. The Soldier, with the Rope in his Hand, is ſwarthy, and dreſt in a light yellow Coat reaching to his Knees, with dark and dull iron or copper Straps, three Fingers broad, about the Waiſt, over the Navel, and the ſame on the Shoulders; his Helmet is plain, and of Copper, has a Dagger by his Side, and dark Buskins and Sandals, with Strings to the Calves of the Legs. The Perſon behind him, has alſo an Helmet, in the Form of a Dragon's Head; his Body is covered with a Beaſt's

Skin, and he has a Truncheon in his Hand. He who, on the left Side, carries the copper Veſſel with Money, before him, has a light grey Cloth rolled about his Middle, and coming down halfway the Thighs. The Table is covered with fine red Stuff, hanging down on each Side. The Floor-carpet is dark, and variegated like *Turkey-work*.

The Light of the Piece proceeds from the left, a little fronting, as if from a ſingle Window; whereby the middle Group and Steps receive the broadeſt Light. The Soldier, with the Rope, before the Steps, is more lighted on a Side. The Statue, ſtanding in the Shade, receives a reflexed Light from the Floor. The Commander of the *Philiſtines* takes a little Light on his Shoulders. The young Man laden with the Bags of Money, is, with the Table next to him, in Shade; but the other Bearer receives the Light directly on his raiſed naked Breaſt.

Second Table, or Picture.

After *Samſon*'s Hair was cut off, and he tied Hand and Foot, he awakes, and finding himſelf thus wretchedly trapped by *Delilah*, ariſes full of Wrath, ſtriking and puſhing all away from him as well as he is able; but is at laſt overpowered and ſeized.

Here, in his Fury, he ſtands in the middle of the Piece, turned with his left to the Light, and ſtraddling; his left Elbow riſes, with the Hand and Arm down behind his Head; his right Hand comes forward, with the Elbow pulled back by a Rope, by one of the *Philiſtines*; his right Leg advances, and the left falls quite back, yielding to the Weight of his heavy Body, which bends backwards. Two Perſons lie at his Feet, either knock'd or kick'd down, and the third lies on the right Side, againſt a Balluſtrade with one Hand on the Floor, and catching hold of the Pedeſtal, with the other; his Head drooping, he ſpits Abundance of Blood. On the left Side of *Samſon*, a little forward, ſtands the Commander of the *Philiſtines*, punching him in the Breaſt with his left Fiſt, and with the right (wherein he holds a Staff on high) threatning to beat him. Behind the Commander, ſtands a Soldier, who, having flung a Rope about *Samſon*'s Neck, pulls forward the *Nazarean* Heroe's almoſt maſter'd Head; whoſe Mouth is cloſe, and Cheeks are ſwelling. Behind *Samſon*, another ſtooping Soldier is pulling a Rope faſtened to his right Foot. The aforeſaid Balluſtrade, on the right Side backwards, runs towards the Point of Sight, and the Door is in the middle of it; through which ruſh in three or four Men ſhouting and armed with Truncheons, Staves, and other Wea-

Weapons; of whom, the foremoſt, with a Staff or Half-pike, ſeems to ſtrike, with all his Might, at the reeling *Samſon*. Their Fury is very great on this Occaſion. A little to the left, behind *Samſon*, and cloſe to the Couch, *Delilah* is ſeen embracing the Statue of *Venus*, and looking back with Aſtoniſhment; ſhe is ſomewhat high on the Steps, which run croſs the Piece. Juſt beyond her, the old Woman, is either flung down or falling, and with one Leg a little up, ſhews her Nakedneſs, by reaſon of her Garment ſomewhat turned up; ſhe has one Hand on the Floor, and the other coming forwards. In the Corner forwards hangs a Part of a large Curtain, which covers half the Table, whereon lies the Money. The two Youths, mentioned in the former, come running in a Fright, endeavouring to hide themſelves between the Table and Wall; the one is already half behind it, and the other is looking back, with his Head between his Hands. *Samſon*'s Drapery lies half on the Steps, and the Reſidue is under his Feet; together with ſome Weapons, as Half-pikes and Head-pieces of the Slain. The Commander of the *Philiſtines* has a Veſtment reaching below the Knees, and a looſe Drapery about his Arm; about his Head is a light grey Fillet, faſtened behind with a gold Ribbon. The main Light takes *Samſon* and the Parts about him. *Delilah* is in a reflecting Light, and deep in the Piece.

Theſe two Pictures were not inferior to the two former in *Paſſions*: The Ordonnance, Light and Colouring ſurprized me, and induced me to think, I ſaw the very Action and Life itſelf: I was perſuaded, that if I knew not that it was *Samſon* and *Delilah*, I muſt have gueſt it by their Makes, Faces and Motions: And, what was moſt wonderful, the Fact and Drift could not only be naturally ſeen, but alſo *its Cauſe, and what the Iſſue would be, whether good or bad.* In the firſt Piece, I could eaſily perceive that *Samſon* was to be betrayed; and if I did not know it, the Circumſtances of *his Hair cut off, Money told, and Ropes at hand*, would make me ſurmiſe it. Yet this could not be done without Bloodſhed, as in the ſecond Piece, where he is ſeized and roped like an Ox for the Sacrifice; who, if the firſt Blow fail, rouſes, puſhes down, and tramples under Foot all that he meets with; 'till, at length tired, he is maſtered, and thus led back to the Altar again. Juſt ſo it appeared to me. Truly, we ſee few ſuch Pieces ſo efficaciouſly expreſſed; every thing, as, the *Apartment*, *By-works* and *Incidents* were ſo proper, ſo needful to explain the Matter, that the Omiſſion of any of them would have made the Ordonnance imperfect. What an Effect has the Statue of *Venus* in pointing out the Laſciviouſ-

neſs of this heatheniſh Woman! Does not the naughty old Woman, with the Key in her Hand, plainly ſhew, that ſhe's in her own Houſe, not in that of *Samſon*, or the Commander of the *Philiſtines?* Or of what Uſe would the Money on the Table be, if we ſaw not, by the Bearer, that it was not *Samſon*'s? For he is aſleep, and the Money now brought in: But if, on ſuch an Occaſion, the Running of the Bearers and the Noiſe of the Money be thought improper, as diſcovering the Plot; I ſay there is no Impropriety in it; ſince it's poſſible to run bare-footed over a marble Floor, without any Noiſe, and to ſet down Bags of Money without rattling. All here is huſh; no body ſpeaks, for every one knows his Buſineſs.

In the ſecond Piece, *Delilah* makes to the Statue for Protection: Why does ſhe fly, and why in ſuch Fear, after *Samſon* is bereft of his Strength? yet ſhe cannot be eaſy; ſhe is toſſed between Hope and Fear, and her Anxiety makes her catch hold of any thing ſhe meets with; and, as long as *Samſon* is preſent, ſhe retains her Trouble. The Commander's paſſionate Motion is, I think, very proper; for tho' he be diſcharging the Duty of a Servant, it's eaſy to imagine, that, ſeeing the dead Bodies lie about him, he would not have expoſed himſelf to the Danger of approaching *Samſon*, had he not been ſecurely tied: Now, ruſhing from his lurking Place, he falls boldly on *Samſon*; poſſibly, not ſo much to ſhew his own Valour, as to ſpirit the others; for he looks not at *Samſon*, but at the Soldiers. The old Woman's lying tumbled down is not improper, as being feeble-legg'd and full of Fear: And altho' ſhe have no Share in the Action, yet it's not repugnant to the Story, if only for *Delilah*'s ſake; and for the ſame Reaſon ſhe is flung into Shade. Her Garment turned up, can be no great Scandal to an ill Woman.

Let us now conſider both the Pictures; but chiefly the Signification of *Samſon*'s *Hair, and the Love of Delilah.*

We read briefly in Scripture, many Things touching the Hair of *Samſon*; of which he was very careful; becauſe, whilſt it grew, it became longer and thicker; whereby he gained greater Strength for breaking the Ropes, with which he was at any time bound: But, being cut off, his Strength forſook him, and his whole Body was ſubjected to Weakneſs.

By the Perſon of *Samſon the Nazarean*, we underſtand, a Man choſen by Heaven, and devoted to its Service; for the Men of that Order took, as I have ſaid, eſpecial Care of their Hair; which gave them Virtue, adorning the Head, *i. e. the Underſtanding*; which, the more it increaſes, the more courageous we become againſt the Aſ-

ſaults

faults of our Enemies. By *Enemies endeavouring to bind us*, we underſtand, *human Inclinations, and the Fire of Concupiſcence.* When now, thro' Frailty, we are ſeduced by this *Delilah, thoſe corrupt Affections*, whereby the Luſt of *Sleep* overpowers us, and we ſlumber in her Lap, right Reaſon becomes uſeleſs, and we ceaſe to do good. Thus we are ſhorn by the Wiles of Women; that is, *by means of Voluptuouſneſs, we are deaf to the Impulſes of the Spirit*; and then of courſe lie open to our Enemies, both to ſcorn and cruſh us; for worldly Affairs are ſo affecting, that they have no ſooner got the Maſtery, but we find ourſelves croſſed, either by Covetouſneſs, Love, Hatred, Jealouſy, or other Diſquiet: But returning to ourſelves, or *awaking*, we become ſenſible of our Folly, and thro' Contrition, gradually recover our Hair, and thereby our Strength; and then, dying to Sin, we at once overcome *both ourſelves and our Enemies.*

The *Hair cut off* alſo implies, the *Weakneſs of the Faculties of the Soul or Spirit*; or even *Death itſelf.*

Euripides teſtifies, that *Alceſtus* could not die before *Mercury* came from Heaven to *cut off his Hair. Minos* likewiſe could not overcome King *Niſus*, unleſs his *fatal Hair were cut off* by his Daughter. And *Dido*, ſays *Virgil*, could not die before *Juno*, who pitied her long Agony and lingering Death, ſent *Iris* to releaſe the Soul from corporeal Ties, by *cutting off her white Hair*, and offering it to *Pluto.*

Theſe two laſt hiſtorical Pictures differed from the two preceding in this, that they were not mixed with poetic Figures; as *Cupid*, or Love; *Megæra*, or Rage, and ſuch like, to help the Expreſſion of the *Paſſions*, or Meanings; ſince 'tis certain, that *real Truth* could not be diſcerned from *Fiction* by a Mixture of both. And altho' the Statue of *Venus*, in this *Matter of Fact*, ſeem to be of that Nature, yet 'tis nothing to the main Point, but ſerves only to ſhew, that the *Place was heatheniſh*, and where probably ſuch Figures were common among that People.

CHAP. X. *Of the Pictures in the ſecond Story, built after the* Doric *Order.*

AFTER viewing this Apartment, which I could not enough admire, I aſcended the ſecond Story into another of more elegant Architecture, after the *Doric* Order. This Room was not ſo long

long, but a little higher than the former, and I met there with the following Pictures.

The valiant *Hercules*, after having performed many wonderful Exploits, not able longer to reſiſt the Indignation of *Juno*, his Step-mother, thro' ſmarting Rage burned himſelf; occaſioned by the poiſoned Shirt of *Neſſus*, which *Deianira* had ſent him, out of Jealouſy, that he loved *Iole*, Daughter of *Euritus*, King of *Oecalia*. *Jupiter*, much concerned at this, carried him to Heaven in a triumphant Chariot, and placed him among the Stars, in the Number of the Gods.

This Proſpect was wild, woody, and mountainous. In the middle of the Piece, a little to the right, near the Point of Sight, was ſeen a large Pile of rough Wood lying croſs-wiſe, not as chopped, but rent aſunder, having Roots and Branches. The upper Wood was ſmall, and the under very large, lying parallel with the Piece. Here the unhappy Heroe, the Scourge of Monſters, was lying extended over his Lion's Skin, with his Head to the right, and Feet to the left Side turned ſomewhat backward, and his Breaſt leaning over. His Face a little riſing, and bending forwards, was ſeen in profile from the right Side, diſcovering Reſignation, unattended with Pain. His left Arm was quite raiſed, with the Hand behind, under his Head; the other Arm lay out a little forward on the Wood, with the Hand half ſhut, and the Inſide towards his Body. His right Knee was wholly drawn up, with the Foot inclining towards it; the other Leg was repreſented hanging off, as if he would lift himſelf ſomewhat higher. *Philoctetes*, before the Wood, a little to the right, kneeling on his left Knee, ſupported his bent Body on his Elbow and the right Knee. He looked downwards, holding, before his Face, a Part of his Garment, as if he were weeping, and, with a Torch in his left Hand, ſetting Fire to the Wood. In the Middle of the Piece, behind the Pile, on the ſecond Ground, was ſeen a triumphal Chariot, finely adorned with Carving and Gilding, and Children with Garlands of Palm; the foremoſt Wheel, like a Star, appeared ſideways, half behind the Ground; and the Horſes turning to the right, almoſt fronting, got ſomewhat higher. *Mercury* was ſeen entire to his left Foot, which was hidden behind the Ground, on which Foot, leaning back, he ſupported himſelf. He advanced, with his right Leg forwards, towards the burning Pile, with his right Hand behind him, wherewith he drew in the Rein, as if he were going to ſtop; looking back, he was accoſting *Jupiter*, riding on the Air, and pointed at *Hercules* with his left Hand quite open, and a little fore-ſhortened. *Jupiter*'s Upper-

parts

parts came forward with his Legs foreſhortened towards *Mercury*; pointing upwards with his right Hand, and Scepter, croſs his Body, and in his left holding the Thunder againſt his Thigh. Behind the Chariot, above *Hercules*, to the right Side, the Ground roſe up hilly. Behind the Horſes were ſeen high Pine-trees and Cypreſſes, and ſome broken Stems; and behind *Mercury* were others, ſomewhat lower and further. On the left Side, up to the Horizon, appeared the Sea; and, not far in it, a Rock almoſt in the Form of an affrighted Man; which I judged to be the unhappy Servant *Lychas*, who was flung into the Sea by his Maſter's Fury. On the before-mentioned rocky Hill, ſtood a ſmoaking Altar; and next it, a burning Fire-pan and the Club of *Hercules*. In the Pannel of the Altar, was carved an Eagle with open Wings, and the Thunder in its Bill; ſitting on a Feſtoon of Oak-leaves. In the Front of the Piece, on the left Side, lay a very large Body of an old Tree, tore up by the Roots; and the Hole in the Ground, thereby made, was ſtill apparent; the Roots abounded with Fibres, and the other End came forwards to the middle of the Piece, where it went into the Frame. Here and there lay ſome May-branches, and Stones thrown off their Baſes. On the Ground, by *Philoctetes*, lay *Hercules*'s ivory Bow and Quiver, adorned with Gold, and of a Size bigger than ordinary; the Strap being enriched with gold Buckles. On this Quiver was a ſmall inlaid or chaſed Figure repreſenting *Atropos*, the laſt of the fatal Siſters, with her Sciſſors.

This Piece was ſtrongly lighted from the right Side, a little fronting. The Hill, and Altar, and Hind-part of the Chariot, were moſtly in the Shade of the Trees. The Fore-parts of the Horſes, and the Upper-parts of *Mercury*, half way his Thigh, were in the Light; and the reſt downwards, with Part of the Ground, was in Shade. *Jupiter*, placed very high, almoſt to the Frame, received the Light behind his Head, Shoulder and Arm, and the reſt of his Body was in Shade againſt the light Sky. The Trees behind the Horſes were pretty dark.

Philoctetes, Son of *Paan*, was arrayed in a Sattin Coat of Armour, of bright Straw-colour: The Straps were gold Embroidery on a greeniſh blue Ground. His Upper-garment hanging behind him, and tucked up about the middle in the Girdle, between it and the Hilt of his Sword, was Crimſon, alſo embroidered with Gold; as were likewiſe his Buskins; his Hair was fair, and ſhort-curled; he had little Beard; his Helmet and Half-pike lay by him; the Helmet was ſeen a little

a little inwardly, and elegantly wrought with Gold and Silver; a large white Feather hung from it carelesly on the Ground.

The naked Body, on the Pile of Wood, appeared very beautiful; the Breast, somewhat heaving, received a strong Light; the Muscling of the Stomach and Ribs was well expreſt, but on the Arms and Legs faintly; the Toes of the right Foot, which had yet some Motion, shrunk inwardly; his Eyes were dying, and the Balls drawn towards the Corners; the Mouth, somewhat open, seemed either to send forth Sighs, or fetch Breath, or utter, for the last Time, some moving Words; which raised the utmost Sorrow in *Philoctetes*, and melted him into Tears, as I thought. *Mercury* was almost naked; having only a small green Silk Scarf about him, wherein stuck his *Caduceus*. The Horses were winged; and the Head of one appeared, but that of the other was hid behind *Mercury*.

This Piece was particularly remarkable for the Death of the Heroe; and did not ill agree with what we have before in this Work observed, touching the Condition of a Man in a very hot Summer. Questionless, the Poison not only worked his Body outwardly, but inflamed and consumed his very Entrails: For this Reason, I also thought he must die. His Breath was misty, and his Mouth gaped after Coolness; his Eyelids, stiff and heavy thro' inward Heat, he could hardly keep open; his Sight smothered by the Steam, and its Motion retarded by the Slackness of the optical Nerves, drew towards the utmost Corners. The Sweat broke out and he shined with Wetness; chiefly about the Breast, over which waved a thin Damp, like the Fumes of boiling Water; which made his Out-line unite with the Ground: In this Part it was, that the unhappy Heroe had the most Feeling; and where the Blood, leaving the Members and seeking for Shelter, was retiring to the Heart; his Breast was swelled, and, as he fetched Breath, heaved and set; his Belly was fallen in, and the Ribs were prominent; his Upper-parts to the Navel, were of a warm and fiery Colour, yet fresh and beautiful, as was also his Face; his Lips were not as yet dead nor pale, but his Hands and Feet almost burned black; his Eye-brows appeared drawn somewhat upwards, as one who, tho' sleepy, strives to keep awake; the Arms and Legs were bare, pale and shrunk, as partaking of Death; but the Fingers, Knuckles, Knees, and Toes were Violet, heightened with Yellow; about the Ribs and Belly were seen some red and violet Spots of the Poison; and his Linnen shoved underneath at the Navel, hung in Rags, the major Part whereof was under his Body and Thigh, and partly stained with Blood. Thus the illustri-

illuſtrious Heroe, a Thunder to the Wicked, lay in Agony. *Jupiter*, very much moved, caſt his Eyes downwards ſidewiſe on the pitiful Body, and ſpake to *Mercury*, who looked up at the celeſtial Ruler, with Concern, as if he were ſaying, ——— *Look Father! He is expiring.* No People were ſeen thereabouts, except thoſe before mentioned; nor any Satyrs or Wood-gods. It's certain, that if any have been there, *Hercules* frighted them away in his Rage. The Sorrow of *Philoctetes* was, in my Opinion, inexpreſſible, and the Artiſt therefore, with Reaſon, had covered his Face. But why *Pæan*'s Son ſhould be with *Hercules*, without Servants, I could not apprehend; but fancy'd, it was, becauſe the Painter thought it unneceſſary, this Boſom-friend alone ſufficiently explaining the Matter; a ſecond Reaſon might be, becauſe the Poet mentions nothing of it; and laſtly, becauſe the Matter clears itſelf ſo well, that any Addition would alter it, and, inſtead of an *unexpected Act*, make it rather appear as a *premeditated Funeral Solemnity*. Whence, we may well infer, that the Pile was not prepared for him, but that he himſelf made it on a ſudden; as the Poet relates.

This artful Piece was remarkable for theſe three Things naturally and plainly expreſt; to wit, the *Fact* itſelf; what *preceded*, and what *followed*. The Beginning of the Tragedy was, when, having received the poiſoned Shirt of *Neſſus*, by *Lychas*, he offered it at the Altar to *Jupiter* his Father. The Sequel of his Rage appeared by that unhappy Wretch's being caſt into the Sea, and metamorphiſed into a Rock; after which, he burned himſelf; and his ſucceeding Triumph was ſhewn by the Chariot which *Jupiter* ſends him for his Deification. *Renaſcitur ex funere Phœnix.*

The Concluſions to be made from the Perſons of *Neſſus*, *Deianira* and *Lychas* may be theſe.

We learn from the *Centaur*, how dangerous the Gifts of Enemies are; the Cauſe of the great Heroe's Death. In *Deiarina* we diſcover her imprudent and indiſcreet Paſſion, and the Effects of her Jealouſy; which made her the Inſtrument of her Husband's Death; and in *Lychas*, we obſerve the miſerable Reward of his Services, and that the Misfortunes of Servants are ſometimes by the Great ſo conſtrued as to render Obedience and Diſobedience equally culpable.

Over the Door, oppoſite to the former Piece, was ſeen another in an Octagon, equal to the Width of the Door; which I took at firſt to be a Gap in the Wall, becauſe it was a little darkiſh; but approaching, I found it thus.

Second Picture.

Amphitryo, being with *Alcmena* in her Bed-chamber, had, before he went to Bed, laid the two Children, *Iphiclus* and *Hercules*, in his Shield, under a Pavillion; into which, *Juno*, full of Spite and Rage, caſt two Serpents, in order to devour the two Innocents, eſpecially *Hercules*; who ſqueezed them to Death, and flung them at *Amphitryo*'s Feet.

Forwards, on the left Side, one Step high, were ſeen the two Children lying in the Shield, encompaſſed with a Balluſtrade running from the forepart of the Piece towards the Point of Sight, and which took up two thirds of the Piece. *Amphitryo*, at the Children's Cry, leaping out of Bed with an undrawn Sword in his Hand, came to ſee what was the matter; and, having one Foot on the Step, he met with the young *Hercules*, looking at him with a Smile, and graſping, with both Hands, one of the Serpents, which he ſqueezed to Death; the other lying already at his Feet. Amazed at this, *Amphitryo* ſtarted back: The other Child, bawling out, lay, half tumbled out of the Shield, with a Pillow and Part of the Cloaths on the Floor. Behind *Hercules*, and beyond the Shield hung the *Theban* Prince's purple Mantle over two Half-pikes, which ſtuck up ſlanting from the Wall, and were tied together. Over them, a little backward, the baulked *Juno* was ſeen mounting upwards, encompaſſed with a dark Cloud, with her Scepter by her Side in her left Hand, and, with the other lifted up, ſeeming to threaten with her Fiſt, and looked down frowning at the Children. Somewhat further, beyond the Balluſtrade, in the middle of the Piece, roſe 4 or 5 Steps, fetched in by an Hand-rail, reaching quite croſs the Piece. Behind them, at the further End, in the middle of the Piece, was a large and deep Compaſs-niche or Alcove, having a Curtain drawn up and faſtened, on each Side, with two Rings; herein ſtood the Bed. The Apartment was 8 Feet high, and hung with Tapeſtries; and over them, as far as I could perceive, the Wall was divided into Pannels, wherein were ſome faint Baſs-reliefs, repreſenting warlike Acts. On the left Side of the Alcove, in the Corner, was a round Pedeſtal or half Column, whereon ſtood a burning Lamp. *Alcmena*, much concerned, ſtood ſomewhat ſtooping on the Steps, looking earneſtly about, with a ſmall Torch in her Hand, which ſhe held up high; reſting the other on the Pedeſtal of the Hand-rail, and holding a Part of her white Garment, which buttoned under her Chin,

and

and trailed behind; her Hair was tied up in a white Cloth. The Hind-works were ſeen, by the Torch, in a dim Light, except the Corner wherein the Lamp ſtood; which, with the Door, adorned with fine Foliage, ſhewed ſomewhat ſtronger. From *Juno* proceeded ſome light Rays, darting on the Children and thereabouts. This Light was not like that of a Candle, but of the Day or Thunder: It moſtly fell on the Under-parts of the Child in the Shield; his Upper-parts and Head, with ſomewhat of the Pillow, tumbled out, were in the Shade; he turned in the Shield his Upper-parts one Way, and his Under-ones, another; which were foreſhortened. *Amphitryo*'s Upper-parts, almoſt to the Middle, were in the Shade of the Clouds, receiving ſtrong Reflexions from the Children and the Floor. I ſtood pondering, how *Alcmena* came by the lighted Torch; but, on a narrow Inſpection, found a large gold Candleſtick ſtanding near her, by the other Pedeſtal; and I wondered why *Alceus*'s Son had not taken it, yet, on further Conſideration, concluded, that, thro' Hurry and Fear, he overlooked it, as uſual on ſuch Occaſions; which *Alcmena* perceiving, ſhe probably jumped, out of Bed and ſeized it. Such was this Picture. Theſe *three Lights* were finely and *diſtinctly* obſerved: The *Lamp*, which *was* diſtant, gave a *white or pale* Light, but ſomewhat foggy. The Flame of the Torch was, almoſt to the Wick, covered by the Clouds under *Juno*; which, as far as I could apprehend, was an artful Sleight of the Maſter, in order to render the foremoſt Light the brighter and ſtronger; and to avoid the Neceſſity of making the whole Piece dark; which otherwiſe he muſt have done for the ſake of Naturalneſs.

Juno had a Diadem, and a light blue Garment, her Head-attire was wild, and her Locks flying about like Serpents.

The Poets mention, that *Hercules* was repreſented by the Ancients, as an Example of *all Virtues*, as well of the Body as the Soul; ſqueezing Serpents to Death with his Hands, even in his Cradle; by which they give us to underſtand, that a Man, fitted for Heroiſm, ought, from his Infancy, to ſhun Pleaſures, and mortify carnal Affections.

Now, thinking to go out of the Apartment, to ſee what was further remarkable, I, looking up higher, perceived another Picture againſt the coved Cieling, *Cupola*-wiſe; wherefore, ſtopping to ſee it, and examine whether it had any Relation to the Pieces before mentioned, I found it to be *the Deification of the aforeſaid great Heroe*, welcomed by *Jupiter*, and the whole Train of Gods and Goddeſſes.

Jupiter ſat in the Middle, high on his Eagle. *Hercules*, crowned with Laurels, was ſeen below, directly under him, ſtanding, with one Hand by his Side, and having an Olive-branch in the other; he ſtood fronting down to Half-way the Thighs, in the Fore-part of the Chariot; which was on Clouds; the Pole of it roſe up a little to the right Side, according to the Courſe of the Horſes, which *Mercury* was guiding to the left Side upwards, ſwaying again to the Middle, and, with the Chariot, making a Semicircle; ſo that the winged Horſes were ſeen moſtly from underneath; their Breaſts fronting, and Heads towards the right: *Mercury* held the Reins in with his right Hand, cloſe to his Mouth. The Chariot was ſurrounded with many *Cupids*, having Garlands and Branches. *Mercury* looked towards the right at *Jupiter*, who, with his Scepter directed him to a Circle of 12 glittering Stars in the Firmament, which enlighten'd ſome ſmall Clouds in that Quarter. The whole celeſtial Body ſat on waving Clouds, exulting and clapping their Hands. The Sun ſhone bright.

I was ſurprized that none had their Badge, of Diſtinction, except *Jupiter*, riding on his Eagle, and holding the Thunder, and *Mercury* with his *Caduceus* in his Hand, and Wings on his Feet: But on Conſideration, that the Gods are well known to each other, I directed my Eye to *Hercules*, and obſerved, that he was without his Club and Lion's Skin; which induced me to think, they were burned with his Body; nevertheleſs, his frizled Hair and Beard, and fine Mien, convinced me, that it could be no Body but *Hercules*. In fine, I examined all the Gods and Goddeſſes, one after another, and began to know them all, to the very leaſt: *Apollo*, by his radiant Air and *beautiful* Body; *Diana*, by her black Hair and brown Complexion; *Bacchus*, by his jolly Cheeks and Members; *Æſculapius*, by his long treſſed Hair and Beard; *Venus*, by her ſquab Members and amorous Look; *Momus*, by his fooliſh Countenance; and ſo forth. Each had his proper Colours: *Venus*'s Garment was Red, *Diana*'s, Blue, *Bacchus*'s Purple, *Ceres*'s, Straw-colour, *Momus*'s, Green and Yellow, *&c.* which ſo diſtinguiſhed them as to leave no room for Doubt. But *Juno* and *Iris* appeared not in their Company; becauſe, I ſuppoſe, the former could not bear the Affront of ſeeing *Hercules* thus honoured. I examined further, into the Ornaments of the Apartment, and perceived they were ſo orderly and well adapted to the Subject as to raiſe Wonder. On both Sides of the Room ranged eight Columns of *Piſan* Marble, croſs-cut into Bands pretty wide from one another; on each Side of the Door, and in each Corner, one, and between theſe, two

others

others ſtanding cloſe together, with their Architrave, Frize, and Cornice, and thereon a Paparet with Pannels, from which ſprung the Coving of the Cieling, in the Middle whereof was this laſt mentioned Piece in an oval Compartment of Oak-leaves and Acrons. The Metopes in the Frize were adorned with Foliage of the ſame Sort of Leaves; and in the Pannels of the Parapet were Feſtoons, with a Crown of Laurel hanging at them. Between the two firſt and laſt Columns appeared other Feſtoons in oblong Pannels; and under each, a Club and Lion's Skin: Thoſe Feſtoons were compoſed of Palm-branches with their Fruit. On both Sides of the Door, between it and the firſt Column, ſtood a Palm-tree, whoſe Branches reached up to the Coving, projecting very elegantly over the before-mentioned Picture. Thoſe Palm-trees, with the frizal Ornaments, were bronzed; the Architrave and Cornice, of ſerpentine Stone, and the Frize, like the Columns, *Piſan* Marble. On each ſide of the Door, between the two firſt Columns, was a large Baſs-relief of plain light and yellow Marble. The one repreſented *Hercules* aſleep, ſurrounded by the Troop of Pigmies: The other ſhewed his awaking, and hiding them in his Lyon's Skin. From this firſt Proof of his Valour, he afterwards got the Name of * *Hercules Primogenitus*. On the other Side of the Apartment, oppoſite to this laſt, *Hercules* was ſeen ſpinning by *Omphale*; and, in the other Pannel on that Side, his ſhooting *Neſſus*. Round the Cieling-piece were twelve ſmall circular Pannels, joined together with Wreaths of Palm-leaves; theſe exhibited, in faint Baſs-relief of Fret-work, the *Labours of Hercules*. Between them and the Piece appeared ſome Lion's Heads.

'Ere we proceed in our Relation, let us ſhew what the Heathens underſtood by the *Deification* of *Hercules*.

Hercules, the Glory of valiant Men, ſhews us, by his Deification, that thoſe who attempt that Honour in their Life-times, as *Anthony* with his *Cleopatra* did, or ſtrive to obtain it by intreating and cajoling the People, as moſt of the *Perſian* Kings and *Romulus* did, miſtake the the right Method; whereas *Hercules*'s whole Life was taken up in freeing the World from Monſters and Tyrants; and no Divine Honours were paid him 'till after his Death; for *Eternity*, which he obtained only by Death, teaches, that true Virtue will not be flattered in this Life; as *Alexander* proved to thoſe who were before-hand for calling him a God, by ſhewing them the Blood which iſſued from his Wounds, in the ſame Manner as from other Mortals. How powerful and virtuous ſoever

* *Hyginus*, cap. 30.

ſoever a Man may be, as long as he draws Breath he cannot call himſelf *happy*, as being no more exempted from the Teeth of biting Envy, than *Hercules* was in his Life-time. The Heathens worſhipped him as a God, according to their Superſtition; believing alſo, that though all Souls are immortal, yet thoſe of valiant Men, purſuing Virtue, attain an higher Pitch of Honour, and partake of the Deity: They even aſſign him, in Heaven, *Hebe*, the Goddeſs of Youth, for a Conſort, on account of his Strength, which is found only in Youth.

Thus, in After-times, the Philoſopher and Poet *Empedocles*, vainly, in Imitation of *Hercules*, who made his Friend *Philoctetes* ſwear never to reveal the Place where he burnt himſelf, nor what was become of him, in order to induce the People to think he was taken up into Heaven) threw himſelf into Mount *Ætna:* But his Iron Slippers, being caſt out with the fiery Stones, diſcovered the Caſe and the Truth. But, to return to our Relation,

In going out of the Apartment, I ſaw on the Pavement a *Sphæra Mundi*, or terreſtrial Globe, curiouſly inlaid, divided on each Side with Compartments, and cut with elegant Bands of coſtly Marble and Jaſper, which ran to the Center: Each Stone ſhewed a Monſter running off from the Globe, and ſuch as *Hercules*, in his Life-time, had delivered the World from.

I could not ſatisfy myſelf with the Sight of this Work. But having at laſt ſeen all Things here, I, by a ſide-pair of Stairs, landed on a Paſſage leading to another Apartment, of the *Ionic* Order, nothing inferior to the before-mentioned in rich Ornaments and Marble.

CHAP. XI. *Of the Pictures in the third Story, built after the* Ionic *Order.*

ON a Time, as *Semiramis* was combing and binding up her Hair, News was brought to her of the Revolt of the *Babylonians*: Whereupon, with one of the Treſſes hanging untied, ſhe immediately marched againſt the Rebels; and bound not her Hair 'till ſhe had regained the Town, and reduced the People to their Obedience.

This courageous Princeſs aroſe from her Chair, half-coifed; ſwearing with her right Thumb held up, and, with her left Hand, pulling her Side-locks towards her, which a waiting Woman next her, on the right, had in her Hand, and wherein the Comb was as yet ſticking.

On

On the Table by her, which was covered with a coſtly Carpet of thick gold Embroidery, ſtood a large oval Looking-glaſs, in a gold Frame chaſed with Foliage, and on the top were two billing Pidgeons of unpoliſhed Silver. On the Table lay alſo ſome precious Ornaments, as Bracelets, Necklaces, Jewels, *&c.* and her Diadem, in the Shape of a Pyramid, beſet with Stones. Behind her Chair, ſtood a young Damſel, holding a gold Plate with ſome Cups, Pots and little Boxes of Perfume. Behind this Virgin, appeared two others in Surprize and mutual Embrace. On the left Side was an old Matron, with her Back fronting, holding an opened Letter in her left Hand. A little more towards the middle, another Virgin was pulling away, from the Table into the Corner forwards, a little Fountain elegantly wrought, and reſting on four Wheels. In the Fore-part of the Piece, on the right Side, a Meſſenger was kneeling before the Queen quite dejected. At the further End of the Apartment, in the middle, was a Gate-like Opening, and on each Side of it, a Term, of white Marble, whereon hung ſome warlike Inſtruments. The Room was hung with Tapeſtry. The aforeſaid Gate ſhewed an Entrance into another magnificent Apartment, adorned with Baſs-reliefs and other Imagery: At the further End of it was ſeen a large ſhallow Niche, and under it a broad Pedeſtal or elegant Seat, on the Side of which ſat the Figure of a Woman, with the Feet towards the Light, holding in its Lap a Globe, whereon the right Hand, with a Sceptre in it, reſted. Its Head was adorned with a tripple mural Crown. Over it, in the Niche, ſtood, baſs-relief-like, a grave Man, in a majeſtic Dreſs, reſting his right Hand on a Truncheon, and having a Torch in his left. He was crowned with Flowers, and about his Neck hung a gold Chain. This Figure was Golden, and the Ground of the Niche, Azure-blue. The Columns were of white, and the Building of *Egyptian* Marble, and the Ornaments Gold. Behind the Matron, at the End of the firſt Apartment, a young Damſel, by the Queen's Order (which the Matron ſignified to her) was climbed up, reaching with one Hand as high as ſhe could, to take down ſome Arms off one of the Terms; which the Matron, with the bent Fore-finger of her right Hand, beckoned to her to bring forwards. Whereupon the Damſel looked back as ſhe was untying the Weapons.

The Queen ſtood by the Table, with her Upper-parts turned a little to the left; her Breaſt was half open, and put out; her Head, almoſt upright, inclining ſomewhat towards the left Shoulder; her Eyes ſtaring; her Mouth, a little open, as if ſhe were ſpeaking: She was

dreſt

dreſt in white Sattin, over a dark blue Bodice or Cuiraſs, richly embroidered with Gold, and beſet with precious Sones; the Sleeves were very wide, but turned up, and faſtened with a gold Buckle or Hook; her Gown, buttoned above the Knee, and gathered up round about; ſhe was buskined halfway the Legs: Her Robe, lying on the Chair, was of *Tyrian* Purple, embroidered with Gold, and lined with Ermine. The young Damſel, who was buſy in attiring the Head of the Princeſs, was dreſt in Violet. The Virgin behind the Chair, puſhed ſomewhat by the Queen's ſtarting up, ſtept back and overthrew a Cup on the Plate, which put her out of Countenance: She was dreſt in Roſe-colour; and the two, behind her, in dark Blue, a little greeniſh. The Matron had a long cloth Garment of dark Fillemot, gold-bordered; her Under-garment, as well as I could perceive by the Sleeve, was dark Violet, and her Head elegantly wound with Fillets of many Colours, the Ends whereof hung down her Back. The Virgin, who took down the Weapons, had a pale apple-bloſſom-coloured Garment. The Meſſenger was ſeen ſidewiſe, a little hindwardly, in a ſmall gold-fringed Mantle, dark Grey or blackiſh, hanging halfway down his Back; his Under-coat was light Grey, and reached below the Knees; his Buskins were of Beaſt's Skin; he had a Dagger by his Side, or ſtuck in his Girdle, with a ſmall Staff in his Hand; his Helmet, having a Dragon's Head, and two Wings on top like thoſe of a Bat, lay by him; his brown Skin ſhone with Sweat, as did his Hair, which was not long, yet tied behind.

The Apartment received its Light from the right Side, through a large Compaſs-headed Window, which fell ſtrongly on the Queen, and about her, a little forward: She cauſed a Ground-ſhade on the Corner of the Table; by which the Matron's Under-parts were well ſet off. The Meſſenger was moſtly in Shade, as being more forward than the Window. The Hangings, between the Window and Gateway, were half in Shade; which ſet the Princeſs and the Attendance behind her ſtrongly off: In one of thoſe Hangings (which were very old, and of a dark Purple Colour) was wrought, in coſtly Needle-work, *The Flood and* Noah's *Ark*; and in the other, *the Confuſion of* Babel, *and the marching off and Diviſion of the People*; and above, about the Sweep of the Gate, as round the Edges of a Medal, were ſome *Syriac* Characters or Letters. On the right Side, over the Hangings, the Apartment appeared lighter, by means of two circular Windows running towards the Point of Sight. The Cieling was coved. The Floor inlaid with large Marbles of various Colours. About the Table,

and

and the foremoſt Group, lay a large white round Stone, which gently united with the other Light; yet without attracting the Eye.

Forward, on the right Side, behind the Meſſenger, ſome Steps went down to a Door below. Thro' the Window appeared the Offskip, or Part of a Palm-tree.

I forgot to ſay, that the Weapons hanging on the Terms conſiſted of Quivers, Bows and Swords. In the Baſon of the golden Fountain ran a Spout of Water, upon a Cloth or two, and a Spunge lying in it.

Over-againſt this Piece, on the oppoſite Wall, was the Sequel of the preceding, in a

Second Picture.

Here *Semiramis* was ſeen ſetting out from her Court, with an extraordinary Majeſty and Courage. She deſcended the Steps very airily. A martial Fire ſeemed to inflame her Heart; which gave a Glow to her Cheeks; her Eyes ſparkled like two Stars. If ſhe had not an Helmet, I ſhould, by her Dreſs and Accoutrements, have taken her for a *Diana* going a hunting. Every thing was in Readineſs for her March, even to her Robe; which ſhe refuſed to put on, contented only with a Bow and Arrows and her Authority. The waiting Women ran up and down Stairs, one bringing this, another that; one of the chief put the royal Helmet on her Head; a Footſtool was ſet for her, below on the Stairs, whilſt the other was girding the Sword about her. The curvetting Horſe, inured to War, ſtood ready at the Stair-foot. The Trumpets ſounded, and the People, full of Deſire, crowded about. The Paſſage was cleared. The Horſe, divided into Troops, were drawn up in the Inner-court. The Meſſenger ran down the further Steps; and the Matron above, in the Gateway, was gaping and ſtaring at the Preparations. The Sky was clear, and ſeemed to favour the Princeſs's Enterprize.

Having, thro' Hurry, but tranſiently viewed theſe Things, I could not poſſibly well remember every Circumſtance, ſo as to give a true Deſcription of that excellent Piece; wherefore, attentively placing myſelf before it, my Obſervations were as follows.

On the left Side was ſeen a magnificent Portico, with four *Ionic* Columns ſupporting their Ornaments; and on each Side, a Balluſtrade and Plinth, running down 5 or 6 Steps, to a large Pedeſtal, whereon

lay Lioneſſes, caped and covered, whoſe Bodies were full of *Syriac* Characters. The Gate was circular-headed; and over it a Key-ſtone which ſupported the Cornice, and wherein was a bronzed Lion's Head. Over each Column, in the Frize, were the ſame Sorts of Heads; and between them, a faint carved Quiver and lighted Torch acroſs. On each Side, in the Wings of the Portico, was a Niche, the Bottoms whereof were even with the Sill of the Door, and running towards the Point of Sight. At the Extremities, of thoſe Wings, were two other Columns, ſtanding againſt a Wall, which ran, on a low Ground, to the middle of the Piece. This Wall was divided by flat Faſcias, in the Nature of Pilaſters; and, between them, were circular Openings, through which was ſeen the Inner-court, and above the Wall, its Side, running, deep in the Piece, towards the Point of Sight. At the End of the ſaid Wall was ſuch another, parallel with the foremoſt, which bounded the Inner-court; and, further behind, ſome Palm and other Trees roſe above it. On the Fore-ground, on the right Side, the Ground was rugged up to the Landing-place of the Steps, deſcending into the Fore-court; in the middle of which ſtood a large Fountain, of white Marble, reſting on a Baſis of 4 or 8 Arches, which were ſupported by ſquare, ſmooth and high Pillars, of the *Doric* or Ruſtick Order, divided by ruſticated or Rock-like Blocks; over this Work aroſe, inſtead of an Entablature, a large Plinth, three Feet high, of white Marble, like the Figures. On the top, in the middle, riſing 3 or 4 Steps, ſtood a large terreſtrial Globe, ſupported by 4 Sphinxes; on which Globe ſat a Woman, with her Fore-parts towards the Court, holding high, in her right Hand, a Sun, and downwards, in her left, a Moon. On her Helmet was an Eagle with ſpread Wings, and on her Breaſt-ornament a Lion's Head. Her Dreſs was like that of an Heroine. On the loweſt Steps, next the Plinth, ſat the four Parts of the World, fettered againſt ſome Trophies. Below, between the Pillars, were Copper-bronzed Baſons, which received ſome Spouts of Water from within, out of a Rock. This huge Pile ſtood in the middle of the Piece, againſt the Point of Sight, half behind the Wall. The Fore-court was rough; and at the further End had Steps aſcending as aforeſaid.

Thus was the Plan of this Picture, and the Diſpoſition of all the fixed Work; I ſhall now, to the beſt of my Skill, deſcribe the reſt.

A little to the left of the Point of Sight, the courageous Queen was deſcending the Steps, with her left Leg forwards, and her Body bend-

bending ſomewhat back, poiſing on the right Leg on a Step higher. She ſwayed her Upper-parts to the left, with the Breaſt fronting; ſomewhat lifting up her left Arm, which was guarded with a ſmall Shield; at the ſame Time, a ſtooping Virgin girt her Scimitar. Her right Hand, in which ſhe held a Bow, hung, with the Arm downwards; and a Quiver full of Arrows appeared above her left Shoulder: A crown'd Helmet, ornamented with a large white Feather, was ſet on her Head by another, and a third, with the royal Robe, (which the Princeſs thought needleſs in this March) was going up ſtairs again, with her Eyes fixed on the Queen: This Virgin's right Side was a little fronting; and ſhe held the Robe high in her left Hand, that it might not drag, and, with the right, kept the reſt cloſe to her Body; her dark Head-attire was ſtrongly ſet off againſt the white Furr, or Lining of the Robe; and her Locks, thro' her ſwift Motion, were flying behind, and her Gown ruffling between her Legs: She was girt juſt under the Breaſt, and had white Sandals: The Gown was open on the Side, diſcovering the bare Leg and half the Thigh: Her Garment was Roſe-colour. The Matron, near the Gate-way, ſtood ſtooping forward, and wondering, with her right Hand on the Balluſtrade, and looking down. Next the firſt Step, before the Queen, under the Point of Sight, ſtood a ſtooping Damſel, ſetting a ſmall Ivory Footſtool, covered with purple Velvet, for the Queen to mount her Horſe by; ſhe held it with her right Hand, and with the other was tucking up her Garment behind, ſeeming fearful of the Horſe. A little from thence came, from the right Side of the Piece, a young Man, looking at the Damſel, and holding, with his right Hand, a fine Horſe by the Bridle; he was ſeen from behind; his left Leg advanced, and the right drew quite back, juſt touching the Ground with his great Toe; his Breaſt projected quite over his Poiſe, as if he were ſtill walking; ſtriking the Horſe's Belly with his left Hand to make him turn about. The Horſe's Breaſt was fronting, and his right Side ſomewhat foreſhortened; his Head in Profile; the foremoſt Leg prancing, and the right drawing in, as if he went backwards; his open Noſtrils were white; as were alſo the Breaſt and Legs; the reſt being dark or brown: The Bridle and other Things were Gold beſet with Stones, having a rich Capariſon, ſet off with gold Plates: The Houſing was Purple, richly embroidered with Gold, powdered with Pearls and other Coſtlineſſes, and almoſt trailing the Ground, with fine Taſſels flying up at the Horſe's Motion: The Mane was dreſt into Treſſes; and the Tail buttoned up. A Tyger's Skin covered the

Breaſt. The young Man had long light Hair, tied behind; his Coat, girt in the Middle, was light Yellow reflecting Green; being ſtrongly ſet off againſt the purple Houſing; his right Shoulder, with half his Back, was ſeen bare; and his Carnation, beautiful and freſh; his Sandals were White. The Horſe gave a Ground-ſhade over the Damſel with the Foot-ſtool, and a little beyond her. Quite on the right Side, ſomewhat further, ſtood two Trumpeters, turned towards the inner Court, girt with Beaſts Skins, and ſounding: Their Trumpets, almoſt like thoſe of the *Romans*, were winding like Serpents, with Dragon's Heads at the Ends of them. On the further Side of the Queen, the Meſſenger appeared running down the Steps, quite over his Poiſe; pointing, with his right Hand a little foreſhortened, forwards at the inner Court, with his Face towards the Queen: By the little flying Mantle behind him, might be perceived the Swiftneſs of his Motion; his Action, like that of a flying *Mercury*, being free and extenſive: He flung out his left Leg, and his right Foot was quite behind, and off the Ground. The People, on the ſecond Ground, below Stairs to the Pedeſtal of the firſt Balluſtrade, were ſeen between his Legs: Theſe People, as well Men, as Women and Children, ſtood, ſome wringing their Hands, others lifting them up high, ſome embracing, others clapping their Hands; the former for Fear, the latter for Joy: Among the reſt was ſeen a diſtreſſed Woman, hanging her Head ſideways, with her Arms down, and Hands folded: By her ſtood a grave Man, talking to her almoſt Mouth to Mouth; with his right Hand pointing up to Heaven, and with his left, giving her a friendly Look, he pulled her by the Sleeve, as if he would have her take heart. Some Children were lying on, and crawling up the Steps. In the Fore-court ſome Troops of Horſe were ſeen putting themſelves into Order, and others mounting their Horſes. On the further Side of the Place, other People were coming running down the Steps. The Offskip behind them, on the right Side, was hilly. Over the aforeſaid Steps, at a Diſtance, aroſe a large Pyramid, and ſome Palm-trees, appearing darkiſh againſt the clear Sky. The Fore-court was light, and the inner Court itſelf, on the left Side, of white Marble. The Wall, on the further Side of the Steps, was, together with the People, and beyond the Lioneſſes, ſhaded by a Cloud; which ſtrongly ſet off the foremoſt Group, whereon the main Light fell.

The Trumpeters, on the ſame Side, with a Part of the Balluſtrade on which they leaned, were in Shade. Forwards, in the Corner, was ſeen Part of an open Gate, and its Side-wall running up high, juſt beyond the

the Trumpeters, who thereby were in the Shade, receiving here and there, from the Opening, a little Light on their Under-parts and Legs. The Gate was low, becauſe the Ground run off ſloping from the Steps; the Ground, with the Hind-part of the Horſe being ſhaded by it. The Horſe and young Man received ſmall but very ſtrong Lights and Shades. The Trumpeters and Gate were ſtrongly reflected from the left Side. The People on the ſecond Ground, againſt the Balluſtrade, were moſtly *lighted from on high*, by the Blue of the Sky, and could have no Reflexion, becauſe they ſtood parallel, along the Stairs. Behind the Wall, with round Openings againſt the Angle of the Wings of the Portico, aroſe the Top or Leafing of a large Palm-tree; which broke the Length of the ſaid Wall; at the ſame time cauſing the Extremities of the Wings to unite agreeably with the Inner-court. The Portico, fronting the Light, was, with the Balluſtrades, of *Piſan* and *Egyptian* Marble, with white Ornaments. The Lioneſſes on the Pedeſtals were of Serpentine. The upper Steps were of white Marble with Eyes. The large and ſpacious Landing, at the Foot of the Steps, was of Free-ſtone; and the Ground, on the right Side, ſomewhat Ruſſet, mixt with Earth.

The Matron had, as in the former Piece, a dark Fillemot Upper-garment, over a Violet one; and her Head was elegantly wound. The young Virgins were alſo as before. She, who girt the Princeſs with the Sword, had an apple-bloſſom-coloured Garment; her Coat being tucked up behind; her Head-attire was light againſt the dark greeniſh blue Garment of her, who, ſtanding one Step higher in the Shade, was putting on the Queen's Helmet. The young Damſel below ſhaded by the Horſe, was likewiſe dreſt in Blue. The Virgin, with the Royal Robe, ſtood cloſe to the foremoſt Balluſtrade, almoſt up the Stairs, behind the Lioneſſes, which were ſtrongly ſet off againſt her light Garment. I had almoſt forgot a Soldier ſtanding in the Gate, near the Trumpeters, with a Club plated with Iron on his Shoulder; he had a light grey Linnen Coat reaching below his Knees, with Stockings on his Legs, and on his Head a copper Helmet, adorned with two Beaſt's Horns; about his Neck was faſtened a browniſh red Beaſt's Skin, with the Paws to it, and, by his Side, a Dagger. This Man was entirely in the Light of the Gate.

After a thorough View of this Picture, I began to conſider, wherein its Goodneſs lay, which was what I chiefly wanted; wherefore, taking my Pocket-book, I ſet down in it the general Heads in the following Manner.

First,

Firſt, The Diſpoſition of the *irregular Objects* againſt each other, whether high or low, ſtanding or lying.

Secondly, The Diſpoſition of the *Grounds* behind each other.

Thirdly, The placing of the *Lights.*

Fourthly, The Motion of the *moving Objects.*

Fifthly, The proper *By-works, Climate,* and *Cuſtoms.*

Sixthly, The *Conditions or Characters* of the Perſons, with the *Dreſſes* and *Syrian* Equipage.

Seventhly, The *particular Poſtures and Paſſions.*

Laſtly, The Harmony of the Colours.

Being much rejoiced, and inflamed with new Ardour for further Inquiries, I ſaw, oppoſite to the aforeſaid two Pictures, on each Side of the Door, the following Baſs-reliefs in white Marble.

In that on the right Side *Semiramis* was ſtanding on the Foreground, and by her an Architect, ſhewing her, on a Board, the Plan of a Town-wall. On the left Side were Workmen, buſy in carving, hewing, cutting and ſawing Stones: And on the ſecond Ground, the ſaid Wall appeared faintly juſt above Ground, and next it was the Town.

In the other Piece the Queen was ſeen on Horſeback, with a Quiver behind her, and aiming at a Lion, who, rearing up, approached her, with an Arrow through his Body. In the Offskip, the Town-wall appeared as finiſhed, and here and there ſome Palm-trees. The Figures were ſmall Life, and finely wrought.

Between thoſe Baſs-reliefs ſtood a ſquare Pedeſtal in a Niche, and on it the Statue of *Semiramis,* with a dead Lion under her Feet. She was dreſt in the *Aſſyrian* Manner, as an *Amazon,* with a Bow in her Hand, and a Quiver behind her; and on her Head a crowned Helmet, on the top whereof lay a little Dragon, whoſe Neck curled down the Fore-part of it. The Pedeſtal was Porphiry, and the Figure maſſy Gold. The Niche, like the Building, was intirely Serpentine, and the Pillars and Pilaſters of *Egyptian* Marble.

Over the Niche was an oblong azure-blue Table or Faſcia, and thereon a Pile of burning Wood, of white Marble, out of the Smoke whereof aſcended a Pidgeon.

Over each Column was a Modillion of Olive-leaves, which ſupported the Architrave, and in the Frize were ſome Arms, not much riſing. All theſe Ornaments were of Gold.

In the middle of the Arch-work aroſe a very large Cupola, and therein was a celeſtial Sphere, of blue Chryſtal, with the Signs and Circles

Circles of Gold. The half of this wonderful Machine took up the Cupola, ſhewing itſelf in ſuch a Manner as if the Sun ſhone on it, and enlightening the whole Apartment for which Reaſon, I did not before take notice, that the Room had no Windows. On each Side of the Sphere were two Tables of Fret-work, and each had a Figure. In one was repreſented *Strength*, like an Heroine, holding an Oaken-branch, and having a Griffin on the Shield; and in the other was alſo an Heroine, ſignifying *political Government*, leading a bridled Lion with the leſt Hand, and holding a Staff in the right. By which Figures and the Sphere are underſtood *the Heavenly Influences*, as Philoſophers intimate.

The Floor was, like that in the Under-apartment, inlaid with a terreſtrial Globe, juſt under the Cupola; where the Light, falling directly upon it, made it riſe, and look ſo relieved, that I was afraid to walk on it.

Over the Door, in a round Compartment of Palm-leaves, I ſaw carved, in white Marble, an old Sea-god, whom I judged to be Father *Ocean*, leaning on a large Sea-vaſe, ſhedding abundance of Water running croſs through the Piece; out of which aroſe, in the middle, a large winged Lion. On the other Side of the Sea-god appeared a ſmall Hill, and thereon a little Palm-ſtem. This Table was like a Medal of one Depth. The Senſe alluded to the firſt Riſe of the *Aſſyrian Monarchy*, repreſented by the *winged Lion*, according to the Prophet *Daniel*.

CHAP. XII. *Of the Pictures in the fourth Story, built after the* Roman *Order.*

WHEN *Horatius* had gained the Victory over the three *Curatii*, and was going with their Arms to the *Capitol*, he was met by his Siſter, who, eſpying thoſe of her Bridegroom, called her Brother a Murtherer: At which enraged, he drew his Sword, and ſtabbed her, thereby ſtaining the Victory with his own Blood. The People, judging this to be a Cruelty, voted, that he had therefore rendered himſelf unworthy of the Victory, and that he ought to be put to Death.

Picture.

Picture.

This ſorrowful Triumph happened before the *Capitol*, at *Rome*, as when in its ancient State. Forward was ſeen a large Plain, encompaſſed with Walls, where lay two carved Lioneſſes of Porphiry, which, 'tis probable, the Artiſt introduced, in order to make the Place the more remarkable; and tho' it may be doubted, whether they have been of ſo long ſtanding, yet we may eaſily admit it. On the right Side was repreſented the proud *Capitol*, of Marble, and coſtly Architecture after the *Roman* Order, aſcended by a ſpacious Flight of Steps. On the top was this Inſcription in Gold Letters, SENATUS POPULUSQUE ROMANUS, *i. e. The Senate and People of* Rome. Here, they were mounting the Steps with the Arms on Pikes. *Horatius* followed, ſheathing his Sword. Behind him, his unhappy Siſter dropped down backwards. The People, from all Corners, flocked together, muttering and curſing his Cruelty; but he, regardleſs of it, boldly went forward. Before the Steps, about 3 or 4 Paces length, the Ground was paved with large grey Stones; the Reſidue being rugged or uneven. The foremoſt Weapon-bearer, entering the Gate, held his Trophy ſomewhat ſtooping within it: He was ſeen from behind, having almoſt the ſame Action as the Gladiator, his left Arm extended, and his right Leg on the Threſhold. The ſecond, two or three Steps down, held his Weapon up againſt his Body, looking back at the third, who followed cloſe, and was ſpeaking to him. This poiſed on his left Leg, having his right very much bent, and the Toes of it on a Step higher; his Upper-parts ſwayed a little to the left, with his Head forwards; holding the Pike, in his left Hand, againſt his right Breaſt, and the Bottom of it with his right Hand. The third carried the Trophy on his Shoulder almoſt upright; his Breaſt projecting, and his Back ſwaying a little forwards, with his Elbow ſtanding out, ſetting his right Foot on the Steps; the left being quite behind, and off the Ground, as walking on; and the other before him, as a little ſtooping. Thoſe three Men were called *Velites*, or light-armed, and dreſt in Linnen, girt about the Middle, with Daggers by their Sides, and plain Helmets on their Heads; as we ſee in the Prints of *Trajan*'s Column, and other Remains of Antiquity. Three or four Steps from thence, juſt in the Middle of the Piece, *Horatius* advanced in full Armour, holding an Olive-branch beſide his Scabbard in his left Hand, and on the ſame Arm, (which, with the Elbow, was putting out, and a little fore-

foreſhortened) a ſmall Shield, whereon was repreſented a Lion. His Breaſt was fronting, and the right Hand lifted up and ſheathing his Sword. His right Leg was put forth, ſomewhat bent, and the other drawn far back, in the Shade of his Body, as if he were ſtepping forward in haſte. With his Face fronting he looked down on the Scabbard; having on his Head an Helmet crowned with Laurel and Oak-leaves; with a Feather behind, which, by the Turn of his Head and the Swiftneſs of his Walk, flew to and fro'. A Mantle, faſtened on his right Shoulder, and tucked under his Chin, hung a little over his left Shoulder; one Flappet of it flew behind, and the other forwards, ſlinging over his left Leg. The Straps under his Coat of Armour and on the Arms were ſhort and broad, and rounding at Bottoms. His Buskins came half-way up the Legs. A little from him forwards was ſeen the expiring Virgin, falling back, with her Feet extended towards him, and Arms ſpread wide, the right lifted up, and the left ſinking; her Breaſt turned to the Light; her right Hip ſwelled, her Thigh was at full Length, and the Leg a little foreſhortened; the left Leg hid under the right: Her Face, alſo foreſhortened, leaned towards the right Shoulder, which, with a little of the Breaſt, was naked; her Breaſt-garment, girt under the Breaſt, was flying upwards; her Upper-garment ſinking, ſlung over her right Leg, and a Flappet of it hung over her left Arm; her light Treſſes, by her Tumble, flew upwards. Beneath her, a little more to the left Side, was an aged Woman ſupporting the noble Virgin, and, ſhrieking out, beholding the Murtherer; ſhe, with her Breaſt downwards, and left Hand on the Ground, and right Hand lifted up, was ſtaying, with her Body, the Back of the dropping *Roman* Virgin: Her Head was wound with Cloths and Fillets. Juſt behind her appeared the half of a Pedeſtal, whereon lay one of the aforeſaid Lioneſſes; and, ſomewhat further behind the Fellow of it, running towards the Point of Sight. Two Soldiers followed *Horatius*; who, in Diſſatisfaction, ſeemed to turn back. Not far behind the Conqueror were ſome Spectators highly diſcontented; ſome were pointing at him, ſome menacing, others disdainfully turning their Backs upon him, *&c.* It looked as if we heard them grumble. On the Foreground, on the right Side, an aged Man, with one Shoulder bare, came haſtily running to ſee what was the Matter; he had on a ſhort Coat, with an Herdſmen's Cap on his Head, and a Flute and Scrip at his Side; his Under-parts were, with part of the Fore-ground, in Shade, and his Back fronted the Light. A Dog ran before, look-

ing back at him, according to the Cuſtom of thoſe Creatures. Beyond the *Capitol*, Part of a Wall, with its Architrave and a large compaſs-headed Gateway, ran towards the Point of Sight. This Wall extended from thence croſs through the Piece, by the Point of Sight, to the left Side, and was divided by ruſticated *Doric* Pilaſters, into Squares, wherein were ſmall Niches. Out of this Gate, juſt below the Wall, ſome Cattle, as Oxen, Cows, Goats and Sheep were coming, with a Shepherd, who, at the Noiſe, was looking back. This Shepherd and Cattle coming in at the Gate, made me believe, he came from the Market, becauſe it was behind the *Capitol*. Over the Wall appeared ſeveral fine palace-like Buildings; as alſo a Column, whereon was placed a She-wolf, with the two Children *Romulus* and *Remus*. Above the Angle of this Wall, on the right Side, in the Offskip, was ſeen, as well as I could gueſs, the Rock *Tarpeia*, riſing up very high; but neither the *Pantheon*, *Monte Cavallo*, *Vatican* or *Coloſſeum*, as not being as yet known: No Ruins nor broken Buildings appeared here, but all beautiful and whole, except ſome little Houſes; ſince the Town had not been an hundred Years ſtanding, nor before ruined. On the left Side, forward in the Corner, on a riſing Ground, ſtood a Woman by the Trough of a Fountain, aſtoniſhed and crying out, who ſeemed as if ſhe were going away; lifting up one Hand on high, and holding out the other to a young Girl, who came running in Confuſion. A Child, held by another Girl ſitting on the Side of the Trough, was looking down on the Ground on an overturned Pot of Milk. This Fountain ſtood againſt a large Pyramid, which run towards the Point of Sight. Several ordinary-dreſt People, Men, Women and Children, came running in Groups, 3 or 4 together, from behind the Pyramid; others were returning from thence. The young Girl, who came running in Confuſion, had a ſhort Coat, and was barefooted, and her Hair very meanly tied behind. Theſe People and Objects with the Pyramid, filled up almoſt a fourth Part of the Piece. A Row of low Houſes, like an Hamlet, ran by the Pyramid towards the Point of Sight; and above them aroſe ſome Pines, Cypreſſes and other Trees.

This Piece was lighted from the right Side, yet a little fronting. The *Capitol* gave a large Ground-ſhade over the Steps beyond the two Arms-bearers, and continued beyond *Horatius*, over two or three Men, who ſtood behind him, againſt whom he was ſtrongly ſet off. The Side-walls, with the Gate, reached half the Height of the Building; the ſame receiving ſtrong Reflexions from the Ground, and having Ground-

ſhades

ſhades which were not too ſharp. The Pyramid, with the Women and Children, was kept ſomewhat darkiſh, by reaſon of a Cloud; except the top of the Pyramid, which received a clear Light. The Sky was full of Clouds, eſpecially in the middle, and on the left Side of the Point of Sight, behind the Houſes.

The *Romans*, in thoſe Days, except People of the firſt Rank, wore little or no Variety in the Colours of their Cloaths; they were moſtly white, or elſe light grey Woollen. For this Reaſon, as I conjecture, the Deſigner of theſe Pictures had made the *principal Perſons to excel*; for I perceived, that the People were moſtly in Grey or White; ſome, a little Ruſſet, others inclining to Green. Few among them, except aged People, had long Gowns or Garments. *Horatius*'s Coat of Armour ſhewed Golden; the Straps under it, and on the Arms, were elegantly embroidered on a fillemot Ground; his Mantle was yellowiſh White, with Violet Reflexion. The Scabbard of his Sword was dark Blue, finely wrought; the Hilt repreſented an Eagle's Head: His Buskins, tied with white Strings, but quite fouled, as I judged, by Sand and Duſt, were Purple. His Siſter's Upper-garment was light Blue; her Breaſt-garment light Yellow, with violet Reflexion, almoſt like that of her Brother. The aged Woman beneath her was ſwarthy-skinn'd; her Garment greeniſh Blue, and plain. The Lioneſſes were dark Porphiry, and the Pyramid, of a rocky Stone.

Having ſufficiently viewed this Picture, and exactly learnt all the Circumſtances of it, I took infinite Delight in ſeeing how naturally the *Occurrence* was expreſſed, and that nothing was ſuperfluouſly introduced, tho' the Story does not make mention of all the Perſons who were brought into this Repreſentation. I thought, it is truly of great Moment, that the principal Parts of a Story be well expreſſed; and herein, a good Maſter has Work enough to give each Perſon his due Paſſion, to the end the Matter may ſpeak for itſelf: But it becomes ſtill more excellent by the Addition of all other neceſſary Circumſtances (tho' not to be found in the Hiſtorian) after ſuch a Manner that both appear natural.

On the right Side of this Piece, I ſaw a carved Baſs-relief in white Marble, exhibiting an Emblem over the foregoing. This Baſs-relief appeared in a Niche running towards the Point of Sight. On ſome high Steps, ROMA was on her right Knee, and lifted up by *Valour*. Her Breaſt was fronting, and her Head turned a little backwards towards the left Shoulder; her right Arm hung down, juſt touching

the Steps with the Tips of the Fingers; her left Elbow ſtood out towards the left Side, in the Hand whereof ſhe held an hanging Flappet of her Garment. The left Foot, far from the Steps, reſted on the Toes, ſeeming, by the Riſe of the Hip, and the Knee keeping down againſt the Steps, to puſh her up. *Valour* was repreſented turning its Upper-parts ſidewiſe towards ROMA, ſupporting her Elbow with its right Hand, the Arm whereof being faint in the Ground. Its Head was in Profile, and the left Arm, guarded with a Shield, a little drawn back. It ſtood ſomewhat like the known Statue of *Apollo*, ſupported on its right Leg, the left faintly uniting with the Ground. A little further, ALBANIA was on her Knees, quite bowing her Body; ſhe was decked as an Heroine, with an Helmet, in the Form of a Town-wall, on her Head, and laid with the left Hand a Staff down on the Ground, holding the other at her Breaſt; her left Knee was upwards, with the Foot drawn in; and ſhe looked down with a dejected Countenance. Behind her ſtood *Fate*, yoking her Shoulders, and ſhe at the ſame Time pointed backwards with the right Hand at ſome Trophies, which hung on Pikes, and united faintly with the Ground. This Goddeſs of *Fate* was dreſt like an old Matron; in her Girdle ſtuck a Pair of Sciſſors; her Under-parts were ſeen ſidewiſe, and the Upper from behind, with her Eyes fixed on ROMA. Under the aforeſaid Trophies, the horned *Tiber-god* lay with his left Arm reſting on a large Vaſe, and holding in his right Hand an Oar behind his right Side: He lay on his left Side, with the Breaſt turned againſt the Light; the left Leg was ſtretched out, yet faintly riſing; the right Hip upwards, and the Thigh, ſeen only to the Knee, reſted on the other Leg; the Reſidue united with the Ground. Behind his Back, the She-wolf and Part of the two Children were ſeen. Above him appeared ſome Columns, as of a Portico, running towards the Point of Sight; which, as on the other Side, were half loſt in the Ground. *Victory*, flying between ROMA and *Valour*, held, in her right Hand, a Crown of Laurel over the Head of the former, and with the left putting into her Hand a Scepter topped with a little Globe; her Garment was flying behind her, and her Legs, quite extended without any foreſhortening, faintly united with the Ground. In the Shield of *Valour* was repreſented the Combat of *Horatius* with the *Curatii*, and on her Helmet, crowned with Oak-leaves, was a Lion's Head, and the ſame on her Buskins. This Work was incloſed between two young Palm-trees, not much leaved.

The

The Triumph, on account of the mournful Accident, ſo much affected me, that I remained in Suſpence; not knowing, for fear of a miſerable Iſſue, whether I might turn to the following Piece: Nevertheleſs, conſidering the Bravery of *Horatius*'s Exploit, whereon depended the Power of *Rome*, I took heart, in hopes of his Preſervation, which I found agreeable to the Writer's Relation.

Horatius then was ſecured for the Murther of his Siſter, and, according to Law, ſentenced to be put to Death: Yet, in Conſideration of his heroic Action, pardoned, on Condition that his Father paid, as a Fine, a certain Sum of Money into the publick Treaſury. The Picture, as I remember, was thus:

Second Picture.

At the *Capitol*, *Juſtice*, or the *Roman* Law, ſat in a raiſed Chair, with the Scales in her left, and a Pole-ax in her right Hand. In one Scale lay a Sword, and in the other, a Crown of Laurel with a Palm-branch; this latter far over-ballancing the other Scale, as a Token that the Law is mitigated by Mercy. The Criminal ſtood very dejected before her, with his Hands iron'd behind him. On her left Side, the Father, on his Knees, was offering a Veſſel of Money at her Feet: On her right ſtood *Mercy*, with-holding the Hand wherein was the Pole-ax, and with the other pointing at a Picture, held by ſome Children, repreſenting *the decayed* Roman *Dominion reſtored by the Valour of* Horatius. Further were ſeen the Arms of the three ſlain Brethren, planted there by himſelf round the Statue of ROMA, whereon *Juſtice* had fixed her Eyes. Another Child, crowned with Laurel, was looſing the Fetters of the Accuſed with one Hand, and putting on his Helmet, or ſetting up the Cap of Liberty, with the other. On each Side of the Throne was a Baſs-relief, and over them two Niches: In that on the right Side was repreſented *Numa Pompilius*, and in that on the left *Lycurgus*, two of the moſt ancient Legiſlators. The Baſs-relief under *Numa* exhibited the Example of *Charondas*, who, to enforce his Law, ſtabbed himſelf, in full Senate, for having acted contrary to it: And under *Lycurgus*, that of *Seleucus*, when, for his Son's Sake, who, by Law, had forfeited his Eyes, he cauſed one of his own to be put out. So ſtrict were the ancient *Romans* in Support of their Laws. Over the Throne hung two Tables, containing the *Roman* Laws, written in *Greek* Letters of Gold.

This

This unexpected Event much rejoiced me; wherefore, full of Deſire, I went to a third Picture, in order to obſerve on what Baſis ſo great a Work was built, and found it as follows.

Tullus Hoſtilius, choſen by the *Roman* People for their third King, on account of his great Ability and Merit, invaded the *Alban* Territory, tho' a ſtout People, and bearing much Sway in *Italy*. Theſe, weakened by many Battles, at laſt agreed with the *Romans* to end the Diſpute by a Combat between three Brothers on each Side; thoſe of the *Romans* were named *Horatii*, and of the *Albans*, *Curatii*. The Fight was glorious, yet doubtful, but at laſt fortunate for the *Romans*; for, one of the *Horatii*, after having loſt his two Brothers, miſtruſting his Strength againſt three ſuch brave Enemies, added Policy to his Courage, and, by an artful Sleight, ſlew the three *Curatii* one after another; and thus got the Victory.

Third Picture.

Here appeared the Place of Combat, fenced in. On the right Side was ſeen the General of the *Roman* Forces, and on the other, at a Diſtance, he of the *Alban's*, both ſitting ſomewhat high, with their Badges of Diſtinction. In the middle of the Piece, *Horatius* was repreſented turning Tail to the laſt of the *Curatii*; but returning, he run his Purſuer thro' the Breaſt; whereupon, he fell backwards. The ſecond, a little from thence, was on his Knees, with his Face to the Ground, and all bloody, bearing up a little on his Elbow: He lay, about the middle of the Fence, againſt a Poſt, whereon ſtood the Figure of *Fate*, or *Fortune* in Copper. Juſt beyond this Poſt, lay the third ſtretched out on his Back: And at the End of the Paling were ſeen the two dead *Horatii*. Over the valiant Heroe, *Victory* ſhewed herſelf, with the left Hand crowning him with Laurel, and, with the right, holding out a Cap and Staff to the Chief of the *Romans*; who thereupon joyfully came down from his Seat, with the Acclamations and Clappings of the People. Oppoſite, ſtood the Chief of the contrary Party aſtoniſhed, and turning his Back, in order to go away. The People withdrew in Tumult at the Sound of the *Roman* Trumpets; leaving their Field-badges in the Place. On the right Side, behind the *Romans*, appeared Part of the Town-wall, and on the other, behind the *Albans* up to the Wall, the Field full of Tents on a low Ground. Over the *Roman Arbiter*, or Umpire, was ſeen *Romulus* and *Remus* cut in a large Stone. The Field-badge of the *Albans*

bans was a Dragon or Harpy. In the Offskip appeared the *Tiber*, and the *Alps* always covered with Snow.

Thus was the Plan of this artful Piece, which I thought no leſs wonderful than the others, in Force and Diſpoſition as well as Naturalneſs. Every Thing was exactly obſerved; the Paſſions and Motions ſo well expreſſed, the Place ſo plainly apparent, the Quality of the By-works ſo proper, and the Lights, Shades, Colours, *&c.* ſo advantageouſly diſtributed, that I could ſcarce believe it a Picture. I could not but admire the *three remarkable Diviſions* of this Story: As firſt, the *Beginning, happening without the Town*; ſecondly, The *Sequel, ſeen within the Town*; and laſtly, The End of the Story, or, *what was tranſacted in the Capitol*; without any Thing of Moment intervening, from whence a Painter could make a Picture: I ſpeak, with reſpect to the *different Matter*, which opportunely offers to the Thoughts and Execution of a judicious Maſter.

As the Senſe of the Story is very particular, ſo the three Pictures were as excellent from firſt to laſt. In the firſt, we perceive the *lucky Chance of Arms*; or, the Valour of the Heroe, whereby he gained the Repute of a *Deliverer of his Country:* In the Second, we conſider him as a *Murtherer*; or, the Accident as a *bloody Triumph*, and him elated with his Succeſs: And, in the Third, we ſee him as a *Malefactor*, condemned to be put to Death; or, as one who had tranſgreſſed the Laws. Truly, thoſe three Events may ſerve for inſtructive Examples to all Men. Do we not ſee in them the common Courſe of the World, and that too great Succeſs and Proſperity make many Men proud and Inſolent? And what do not their blind Paſſions lead them to! Certainly, Unthankfulneſs to Heaven is the Prelude to many Diſaſters and Errors, leading them into the greateſt Dangers: However, all Things are governed by Providence.

The Middle of the Cieling had a large Oval Piece, wherein *Providence* was, in the greateſt Depth, repreſented ſitting on a Globe, dreſt in Gold Stuff, with her Head crowned, and about it twelve glittering Stars; having in her right Hand a Sceptre, with an Eye on Top; on her Breaſt, a Sun; and on her Knee holding a Looking-glaſs with her left Hand; her Look was full of Majeſty and Authority: She pointed downwards at *Roma*, who ſat a little to the left Side, on a Cloud, attended by *Religion, Valour, and Concord. Long Life, Health, and Proſperity*, came gently waving down towards her. *Long Life*, was a beautiful Virgin in her Prime, with a Flame of Fire on her Head, and a Serpent, with the Tail in its Mouth, in her Hand. *Health*, was

Æſcu-

Æſculapius, holding a Staff, about which twined a Serpent. *Proſperity* appeared as a naked Youth, crowned with Laurel, with a *Cornu Copiæ*, full of Fruit, under his Arm. *Religion*, or Piety, was dreſt like a *Veſtal*, holding, in her right Hand, a Cup emitting a Flame, and looking up at *Providence*. *Valour* was repreſented like an *Hercules*, with his Club and Lion's Skin. *Concord* looked ſomewhat more compoſed than *Piety*; having in her Arms, a Bundle of Rods, which a *Cupid* tied with a red Ribbon. ROMA, dreſt in White, or light Blue, under a purple Robe embroidered with Gold, held in her right Hand, a Pike, and in the left, a Laurel-branch; on her Head ſhe had an Helmet, and Buskins on her Legs.

Now, we ought to weigh the Meanings of theſe Things. *Providence* is to be conſidered as the chief Ruler of worldly Affairs; debaſing and raiſing Empires as ſhe pleaſes. The three Gifts of *long Life, Health and Proſperity* are Bleſſings flowing from her. The corporeal Virtues are the Effects of Might, whence they proceed: The firſt is *Religion*; the ſecond, *Valour*; and the third, *Concord*; theſe eſtabliſhed ROMA in her Power, and increaſed it. In relation to Art, let us obſerve, with what Ingenuity and *Uncommonneſs* the Maſter has executed thoſe Pictures: I ſay, *Uncommonneſs*; ſince I never ſaw them handled by any other *after ſuch a Manner*. Firſt, *Providence* is in the greateſt Depth; and, according to Gueſs, *thrice as big as the Life*. The *three Gifts*, which ſhe ſends down, being ſomewhat lower, are *not half ſo big*; and the undermoſt, to wit, ROMA, and the Characters accompanying her, are ſtill *ſmaller*, yet ſomewhat larger than the Life.

Providence has no Bounds, always maintaining her uncontrolled Power, without Diminution; and tho' the three Gifts, which flow from her, are but *ſmall Parts*, yet, with reſpect to the undermoſt Figures, they are *much bigger*; and keep among them their own Forms, as reigning over them. The three others, on the undermoſt Clouds, being but corporeal Virtues, are therefore *much ſmaller than the preceding*, and appear with leſs Majeſty: Nevertheleſs ROMA *excels, and ſhews herſelf bigger*; intimating thereby her Growth and Improvement. Her ſitting on Clouds implies, in my Opinion, her riſing above all other Powers of the World.

This would be a monſtrous Deſign, if Art, with reſpect to *Perſpective*, were not duely obſerved: But, by this means, the Piece looked ſo perfect, that I judged it could not otherwiſe be good; for the under-

undermoſt Group, as quite low, was very ſtrong; the middlemoſt, according to its Diſtance, ſomewhat fainter; and the uppermoſt, very faint, and almoſt imperceptible.

This Emblem bears a myſterious Interpretation, and may, in general, be applied to *all the Governments in the World*, provided the Figure of *ROMA be alter'd*, and another ſubſtituted, as Things require. Inſtead of *Æſculapius* we may repreſent *Health*, by the Figure of a Woman, and in the Place of *Hercules*, the ſame; taking for *Valour* an Heroine, holding an Oaken Branch in her right Hand, with a Lyon on her Shield.

In treating formerly of this Sort of Tables, we have called them *Emblematical*, carrying a myſtic Senſe, whether they be mundane or ſpiritual: However, as a Diſtinction between both, and to ſhew that this is mundane and hiſtorical, we muſt obſerve, that it is not intermixed with any emblematic Figures, which have a ſpiritual Senſe, except thoſe of *Æſculapius* and *Hercules*, which therefore in this Work I reject as unfit, and only proper for poetic and fabulous Subjects: As if, inſtead of ROMA, were introduced *Troja* or *Ægina*, which are Dominions no where now ſubſiſting but in the poetic Writings; we find that this Emblem, like its Subject, is not only mundane and heatheniſh, as the Story of *Horatius* proves, but that therein is alſo expreſt the Force or myſterious Senſe by thoſe heatheniſh Figures.

Now, if it be asked, why this Cieling-piece does not allude to the Perſon of *Horatius*, as that in the tenth Chapter to *Hercules*: My Opinion is, that the Concluſion of the Story, ſo far as it reſpects him, is contained in the ſecond Picture: For here we cannot expect any Deification, nor do the Gods interfere in the Matter: They regard only thoſe who are reckoned in their *Number*, ſuch as *Æneas*, *Hercules*, *Memnon*, and others of godly Race.

CHAP. XIII. *The Fable of* Caliſto, *adapted to the* Corinthian *Order, in the Upper-ſtory.*

I AM delighted to relate here, in four Pieces, the wonderfully embelliſhed Story of *Caliſto*, and her Deification; as not unworthy, in my Judgment, to adorn ſo fine an Apartment as this laſt, which was of the *Corinthian* Order, and very magnificent, as well with re-

ſpect to the extraordinary Thoughts as their artful Turn; the Concluſion whereof renders this Work moſt perfect.

The firſt Piece was as follows.

Caliſto, tired with hunting, went to repoſe in the Shade of the Trees; *Jupiter*, enamour'd with her, came to delude her in the Shape of *Diana*, and gratified his Paſſion, notwithſtanding all her Efforts to the contrary.

There, on the right Side of the Piece, on an Eminence, the innocent Creature was ſitting under the Trees, not at reſt, but full of Concern, Shame, and Dread, melted into Tears, with her Hand on the Edge of a Fountain; her Treſſes, half looſed, hung careleſly over her naked Shoulders; her chaſt Boſom was above half bare, and her Legs uncover'd to Unſeemlineſs, ſufficiently ſhewed her ſorrowful Fate. *Jupiter*, the Author of it, was ſeen a little off, next the Middle of the Piece, above the Horizon, not as a diſguiſed or pretended *Diana*, but the Chief of the Gods, ſhining with Majeſty, with his Diadem on his Head, and in his purple Robe; not as a Thunderer, with Lightnings and Tempeſts, but only attended by his Eagle. The cruel and degenerate Lover ſeemed to deride her Sorrow, having his left Hand up at his Breaſt, as if he meant, that he had got his Will; wherefore, penetrating the Clouds, he advanced thro' the Air, forſaking the miſerable Woman. The unmerciful Incendiary, *Cupid*, was extinguiſhing his Torch in the Fountain, looking at *Jupiter*, who, with his pointing Scepter, commanded him to do ſo. *Diana* was ſeen in the Offskip, in a Valley, with her Retinue of Nymphs. The Landskip was delightful and woody: Here and there appear'd ſome River-gods. Behind *Caliſto*, among the Trees, ſtood a Term of *Priapus* in Shade. I attentively viewed the aforeſaid three Figures, and reflected to myſelf, how well they acted their Parts; clearly opening the Matter, even to the very Term, which, tho' it might be placed there accidentally, yet contributed towards the Expreſſion.

Second Picture.

The unhappy *Caliſto*, bemoaning her Misfortune, and full of Shame and Fear, and diſcarded by her Miſtreſs, was ſeeking Shelter in Solitudes: Yet the jealous *Juno* eſpyed and found her there.

On the left Side of the Piece, appeared the ſuperior Goddeſs of Heaven, glittering, coifed with Peacock's Feathers, inſtead of a Diadem, or royal Head-ornament, and ſeeming to turn about, as ſhe was ſtepping

ſtepping on a Cloud, in order to go upwards: She was dreſs'd in her blue Garment, and held her Scepter in her right Hand, on the right Hip, charging *Helliſh Rage*, or Revenge, which attended and was at her Beck, to puniſh the innocent *Caliſto*; and lifting up her left Arm, and the Fingers ſtreight up, ſhe, with a ſevere and envious Look, reproached the oppreſſed Creature, with lying with her Conſort. *Revenge* was beating, with Serpents and Adders, beſides her ſmoking Pitch-Torch, the miſerable *Caliſto*; who now had no more of her former Shape, except her Cloths, which fell a Prey to the helliſh Fury: There lay the Quiver, here the Bow, yonder the Girdle: As I conceived, it was a *She-Bear* who ſhook off thoſe Cloaths, and was taking to Flight. Being now metamorphiſed into ſo frightful a Monſter, by the immoveable Jealouſy of *Juno*; ſhe, in her Flight, looked up to Heaven, ſeeming, by her Bellow, to move *Jupiter* to Pity. This Landskip was alſo a dark Wood, filled here and there with ſleeping River-gods: Among the Trees appear'd ſome wild Beaſts running about, and a Lyon in a Bottom, on the right Side near a Rock, drinking at a River: Up and down aroſe ſome Palm and other Trees. After this Piece, another preſented, the Subject whereof was this.

Arcas, Son of the deluded and now metamorphiſed *Caliſto*, was fifteen Years of Age, when, according to his Cuſtom, going a hunting, he met with a frightful She-bear, which came towards him, not to hurt him, as he thought, but, if poſſible, to make herſelf known to him; yet he, ignorant that ſhe was his Mother, ſtoutly prepar'd to ſhoot her. *Jupiter*, from Heaven, ſeeing this, in Pity, hindred the Matricide.

Third Picture.

Here, on the right Side of the Piece, *Arcas* appear'd gently ſtepping forth from behind ſome Trees, and putting an Arrow into his Bow, in order to ſhoot his Mother, unknown to him in that Shape. But *Mercury*, flying down ſuddenly, withheld his Arm; at whom he therefore looked back. The *celeſtial* Meſſenger ſtaring behind at the She-bear, which was on the ſecond Ground, intimating with his Staff in his left Hand, that ſhe ſhould take to Flight, which ſhe ſeemed to do; ſhe ſtood upright, with her Under-parts towards him, and the upper turn'd to the Left, ſwaying towards the Road. The Way ſhe took was apparent, beginning from her Feet like Duſt, or thin Vapours, altering, by Degrees, into Clouds, which ran winding about her, and at laſt mixed with the Air, wherein *Jupiter*

appear'd, yet very faint, and almoſt imperceptible. In the Clouds by him, on his right Side, but ſomewhat lower and more forward, ſat the *three fatal Siſters*; of whom *Clotho* was ſpinning the Thread, *Lacheſis* winding it on the Reel, and *Atropos* ready to cut it; which *Jupiter* obſerving, laid his left Hand on the Sciſſors, holding up his Scepter in the other, with his Mouth a little open; ſhe, ſurpriz'd at this, turned towards him. *Arcas* ſtood aſtride, with his Breaſt projecting. Behind him, on and near a Stone, lay ſome Game, as an Hind, Fox, Hare, *&c.* together with a Garment, which I judged to be his. Low againſt the ſaid Stone lay a River-god, with his Vaſe. This Landskip was woody, like the others. The She-bear, about the middle of the Piece, appeared in the Shade, againſt the light Offskip. On the left Side, on the ſecond Ground, or at the Extremity of the firſt, was a ruined Tomb, with ſome Cypreſſes; and behind, on a further Ground, aroſe a large Rock.

After this, I was curious to view diligently the Cieling-piece, as the Concluſion of this artful Work, and I found it thus.

Jupiter, affected with the ſorrowful Fate of *Caliſto*, does, notwithſtanding *Juno*'s Hatred, glorify her with the radiant Brightneſs of the *North-Star*, which, among the Conſtellations, is named the *Great Bear*, and is followed by the *Little Bear*, into which her Son *Arcas* was transform'd.

Fourth Picture.

Underneath, in the Piece, the *Youth* was ſeen flying upwards, purſuing his Mother with Bow and Arrow, and ſupported by ſome *Cupids*: He appeared backwards, without any foreſhortening, with his right Arm, with the Arrow, extended, and the other, with the Bow behind; having a Quiver by his Side. *Jupiter*, ſomewhat above him on the right Side, ſitting on a Cloud, and large-ſized, was, with an erect Sceptre, ſhewing him the *Zodiac*, wherein a *particular bright Star* appeared very glittering. The *Bear* was ſeen riſing a little beyond the ſaid Star, looking back upwards, and being encompaſſed with a great ſhining Light, in the Shape of a Star, which enlightened the whole Piece; her Hind-paws reſted on the Clouds, which, beſide her, from *Jupiter*, off to the left Side, roſe under her. Quite on the left Side, ſat *Juno* on the Rainbow, looking enviouſly at *Arcas*; ſhe leaned her Head on her left Hand, with the Elbow on the Rainbow; and lay half turned to the right, her Under-parts inclining

ing towards *Arcas*, and the Upper from him; her right Arm and Scepter croſſed her Body. At her Feet, on the Clouds, lay ſome Water-gods and Goddeſſes, as Sub-directors of the Clouds and Dew. Behind her ſtood her Peacock, with its Tail ſo ſpread as ſeemingly to ſerve for a Diadem. *Iris* appeared looking upwards behind her, with an Hand over her Eyes, to ſhade them from the Beams of the Star. *Diana* and *Apollo* ſat behind her. *Juno* and thoſe ſitting beneath her were ſhaded by the driving Clouds above. *Diana*, *Apollo* and others looked ſmiling. *Jupiter* appeared directly in the Light, of equal Height with the *Bear*. *Juno* was a little lower, and the River-gods and *Arcas* beneath her; he was a Youth of ſmall Size, receiving his Light from the Star above.

Thus the Work concluded with the Deification of the unhappy *Caliſto*, a ſecond Time metamorphiſed. It would be troubleſome to relate all the Particulars of it, and needleſs to the Knowing: Wherefore, I ſhall only ſubjoin the general Diſpoſition of the Lights and ſhaded Parts. *Jupiter* and *Arcas* were ſtrongly lighted againſt the Blue of the Sky on the right Side. *Juno*, contrarily, on the left Side, where was the Star, was dark. The foremoſt Water-god, under *Juno*, received a little Light from above, holding his Hand over his Eyes.

Animadverſion.

This Fable clearly ſhews, how beautiful Bodies are polluted by Uncleanneſs; for in a ſhort Time after *Caliſto* was delivered of her Son *Arcas*, *Juno* transformed her, as a Puniſhment of her Unchaſtity, into a She-bear, a Beaſt ſo deformed as to be reckoned among Monſters. The aforeſaid Evil has ſuch direful Effects, that the Fruit or Children of unlawful Love mortally hate their guilty Parents; for Beauty ſtained with Unchaſtity, is of no Account in the Eyes of the Virtuous, and what before created Wonder, is now a Mark of Infamy. *Ovid*, in an elegant and artful Manner, aſſigns *Caliſto* a notable Place in the Northern Hemiſphere, and ſhews *Juno*'s intreating *Thetis*, that thoſe Stars (according to the Belief of the Heathens) might never refreſh themſelves in the Sea, in order to portray wonderfully her eternal Shame, as ſurpaſſing the other capital Stars, and having ſuch a Station near the Northern Pole, that, as this Pole or Point of the Axis is above our Horizon, this Star, whatever Courſe it takes, can

can never be out of our Sight, and therefore her Crime be as little out of our Memories.

But a more Chriſtian-like Inference may be, that the polluted Soul, abhorring her Crime, by true Repentance gained a moſt glorious and ſhining Aſpect, beſides a fixed Station, in the Heavens; ſetting an Example to others like *Mary Magdalen* whoſe Crimes, thro' Repentance, were not only expiated, but, by an incorruptable Glory, intirely blotted out.

The Truth of this Story, taking off the poetic Mask, is, that *Arcas*, Son of *Jupiter* and the Nymph *Caliſto*, taught the *Arcadians (who pretended to be the moſt ancient People of the Earth, nay, older than the Moon*, as *Plutarch* intimates in his 76th and 92nd *Roman Queſtions, boaſting to be ſprung from the Earth, and therefore made great Account of the Oak, and Beech-trees, and their Fruit, after King* Pelaſgus *had taught them to make it their Food, which before was only Herbs and Roots)* to till the Ground and ſow Corn; which Knowledge he learned of *Triptolemus*, Son of *Ceres*; and afterwards, to make Bread of it; alſo how to weave woollen Cloths for covering their Bodies; likewiſe inuring them to many Civilities: In Acknowledgment of which Benefaction, and in Honour to him, they named their Country *Arcadia*, which before was called *Pelaſgia*, as *Pauſanias*, in his *Arcadia*, teſtifies.

CHAP. XIV. *Deſcription of the inward View of the Temple of* Apollo.

WE have before, in treating of *Painter-like Beauty*, deſcribed the Outſide of this Temple; we ſhall now, according to Promiſe, ſhew the Inſide of it, keeping our former Method of writing as if we had really viewed it.

Stepping into the Portico, I ſaw, over the Door of the Entrance, a carved Lyre; whence I inferred, that this Edifice was ſacred to *Apollo:* Going into it, I was tranſported with the Sight of all the fine Things, ſo artfully worked and of ſuch rich Materials.

In the middle ſtood the Figure of the God on an high Pedeſtal. At the four Angles of this Pedeſtal ſat the *four Seaſons*, each holding an Horn filled with the particular Fruits and Flowers of the Seaſons: All theſe

theſe were of beautiful, plain, white Marble. The Figure of *Apollo* was naked, crowned with Laurel, and holding a Scepter in its Hand.

The Floor was inlaid with Variety of coſtly Stones, in the Form of a terreſtrial Globe, in the Center whereof ſtood the aforeſaid Figure.

The Arch-work was Azure Blue, but I could not certainly perceive it to be *Moſaick*; it was adorned with the *Seven Planets*, and other Conſtellations, all in Gold. Near the Windows, between the two Pilaſters, were Niches filled with Figures, each repreſenting one of the *Months* of the Year; they had the Form of young Men, and were cut in white fleſh-colour'd Marble.

The whole Building conſiſted alſo of Marble, but not ſo fine as that of the Figures; for here and there, under the Niches, in the Mouldings, and about the Windows, it was veiny. In a Baſement, running round the Temple, was carv'd a continued Baſs-relief; the Figures of it were about four Feet high, and of fine white Stone. The other Inſide-diviſion was the ſame as we have already deſcribed it to be without; the undermoſt Part being compoſed of the *Ionic* Order, the middlemoſt, of the *Roman*, and the upper, of the *Corinthian*.

Over the firſt Cornices appeared *Terms*, inſtead of Pilaſters; theſe repreſented the *Hours*, and with their Heads ſupported the Cupola; they were in the Shape of young Virgins, to the Number of twenty four: It would be tedious to deſcribe them, and their Badges of Diſtinction ſingly; and the rather, ſince *Cæſar Ripa* has ſo handſomely done it.

Next, I took notice of the orderly Diſpoſition and Proportion, which was judiciouſly obſerved throughout the Building; for *Apollo*'s Figure was, as I gueſſed, eight Feet high; and thoſe about him ſeven Feet and an half; the young Men, repreſenting the *Months*, were ſeven Feet; and the Terms for the *Hours*, ſix or ſix and a half. This Proportion not only ſeemed ſo large, but the imagined Height really appear'd to me to be ſuch, without Abatement for Diſtance, as ſeen from underneath. Reflecting on this Neatneſs, I thought it ſtrange for People of Senſe, nay, great Maſters, to agree, that a large Window ſhould come over a ſmall one, or a Giant be ſet above a young Child, and how ſuch Things ſhould look becoming. The undermoſt Baſs-reliefs conſiſt of ſmaller Figures than thoſe in the upper Work, not without Reaſon; for the Walling wherein they ſtand, as well as that Figure-work, bear throughout the Building; nevertheleſs, he, who duly conſiders the Mat-

ter,

ter, and ſuch a Sight, will ſoon alter his Opinion: For ſince *Apollo*, or the Sun, is the largeſt of all created Things, and the Chief of the Univerſe, obſerved by the Heathens, by his Quality among irrational Creatures, as the Father of the Four Seaſons, he is the *biggeſt and principal Figure*. The *Four Seaſons*, brought forth by him, are *ſomewhat leſs*, and the *Months inferior* to them in Bigneſs, to which the Hours muſt give way again, becauſe twenty four of them make but one *natural Day*. We ought alſo to obſerve, that the *Four Seaſons* are of a more compoſed Countenance: The *Months* repreſent young Men, *ſtill growing*, and the *Hours* ſhew nimble Virgins.

Is not this Diviſion very elegant, with reſpect to Architecture, ſince every Thing keeps its Relation and Property? A good Architect imploys his Thoughts about all thoſe particular Objects, in the Compartition of Halls and Apartments; according to which, a good Maſter ought to accommodate himſelf in the Painting of Buildings.

The End of the Eighth Book.



THE

THE *ART of PAINTING.*

BOOK IX.

Of the Painting of CIELINGS, *or* PLAFONDS.

CHAP. I. *Of Cieling-painting in general.*

AMONG all the Parts of Painting none is ſo difficult as that of ornamenting Cielings, tho' many think it eaſy, even more eaſy than an upright Piece on a Wall or over a Chimney: This is owing to Ignorance, and an Indifference in People what their Cielings are dawb'd with, ſo as they be but quickly finiſhed, dazzle the Eye and coſt little. Formerly they were contented with Foliage ſlightly painted, for ſaving Expence, and that in Places of Conſequence only; whereas now, according to the preſent State of the Painters and Times, they can have other Things for the ſame Price, and the Painter making no great Matter of it, they lay hold of the Opportunity, cauſing the whole Cieling to be filled with Hiſtories and Emblems, whether they be ſuitable or not.

We ſee, that all Things from ſmall Beginnings improve, and at laſt come to Perfection, thro' the Induſtry of judicious Artiſts: Even ſo 'tis in Painting: For I remember to have ſeen many Cielings with

Figures, Landskips, Sea-fights, Battles, *&c.* without any foreſhortening, as if painted on an upright Wall; and others which were repreſented from underneath more or leſs, and yet without foreſhortening; as alſo ſome, which foreſhortened, but had no Point of Sight: Whence 'tis evident, that, without Regard to *Perſpective*, ſuch Pieces cannot poſſibly be brought to the aforeſaid Perfection. Now, for Order's Sake, let us examine into the Name of this Branch.

The Word *(Plafond)* is *French*, and ſignifies a flat or level Superficies, fit to be covered with Boards or Cloth, whereon to paint or plaiſter ſuch Repreſentations or Ornaments as we think proper, conſiſting moſtly of Hiſtories with flying Figures, Skies with Birds, Flowers, and many other Things: But the true Senſe of the Word *(Plafond)* imports, *A Cieling of Halls, Apartments, Temples or Galleries, even all that hangs over-head and is parallel with the Ground.* Such Pieces are called *Optical*, becauſe they muſt be viewed from an aſſigned Diſtance, without which, they unavoidably appear miſ-ſhapen, as we ſhall hereafter ſhew.

In the Matter itſelf we ought to conſider, the Nature of a *Plafond*, or Cieling-painting, and wherein it differs from a Wall-painting; as firſt, in the *Foreſhortening* of the Objects, and ſecondly, in the *Colour*: I ſpeak, with reſpect to the Objects contained in the one and the other, ſuch as Buildings, Balluſtrades, Figures, and other Things occurring in Ordonnances; all which, in an *hanging Picture*, retain their *perfect Heights and Breadths*, ſhortening in Thickneſs only; whereas, in *Plafonds, or Cielings*, neither Height, Meaſure nor Proportion are to be obſerved; in a word, *every thing foreſhortens*, except the Baſis and the Cap or Top: What is round remains ſo, and what is ſquare keeps its Angles, whether in the middle, in Profile, high or low. As for the *Colours*, they doubtleſs muſt alſo differ much from thoſe of hanging Pictures; for they ought to appear more beautiful, not only in the Light, but alſo in the Shades, I mean, in a clear Light; as we may eaſily apprehend.

We ought moreover to know, that by means of Optics, or practical Perſpective, we can make crooked Things look ſtrait, hollow or riſing ones, flat and even, and cauſe them outwardly to appear what they really are not; as the famous *F. Niceron*, and others, have plainly demonſtrated. Wherefore, we need not wonder, that ſo few Painters excel in this Branch of the Art, ſince they are little converſant with the practical Part of Perſpective, tho' without it 'tis impoſſible to execute a good Cieling-piece. It's certain, that many Painters

Painters are raſh enough to undertake ſuch a Piece of Work, and ſometimes they happen to perform good Things, (for Laborioufneſs and daily Practice often contribute much) nevertheleſs, they do not inquire, whether their Methods be the ſhorteſt or longeſt, commonly chuſing that which firſt offers, drudging without Certainty, and led by meer Chance.

CHAP. II. *Of the uſual Difficulties in Cieling-painting.*

FIRST, we are at a great ſtand, becauſe we cannot uſe the Life, either in the Nudities or flying Draperies, tho' they be the principal Objects.

Secondly, Becauſe we cannot, without great Trouble, find the true and certain Places of the Figures we introduce; for which Reaſon, they muſt moſtly be done by gueſs.

Thirdly, Becauſe we cannot duely view the Work as long as 'tis on the Eaſel. Whence,

Laſtly, It follows, that the Maſter is always in pain for the Effect of the Painting in being fixed in its Place.

Theſe Difficulties are not a little vexatious, even to one who underſtands his Buſineſs; for 'tis otherwiſe with thoſe who make more uſe of their Hands than Heads, that is, who work without Foundation, tho' theſe ought to be more careful than others: Paint as many Cielings as you pleaſe, as long as you do not believe, that there are Grounds and Rules for it, and remain in this Ignorance, you will never ſurmount the aforeſaid Difficulties. The moſt skilful Maſter is often at a loſs in this Part of Painting. Let us then, in the *firſt Place, learn Perſpective*, and what it ſhews us; ſince thereby only we may arrive at this laudable Study, which otherwiſe is impoſſible.

CHAP. III. *Of foreſhortening Objects in Cielings.*

IT is obvious, that the Offskip, in a common Picture, is the Part which retires or goes off from us, leſſens and grows faint, and that the Horizon is an utmoſt Diſtance limiting our Sight.

Contrary, in Cielings, our Offskip and Boundary of Sight is the Firmament or ſtarry Sky; whereby Objects, the *higher they are, leſſen the more*, even to Inſenſibility, not only in their Proportions and Neatneſs, but alſo in their Colours.

Here we ought to obſerve, that all Objects, of what Shape or Form ſoever, *keep their due Breadth, provided they are parallel with the Horizon:* For Inſtance, place a ſquare Stone, ſo as to be viewed directly againſt it, or a Figure in the ſame Manner. (In *Plate* LXI. we exhibit a ſquare Body.) Here you ſee, that the Top and Bottom of the ſaid Stone keep their Squares, and that the upper and under Corners of it fall perpendicularly from the Point of Sight; moreover, that, however the ſaid Square is turned, the Top and Body always make a Right-angle, and conſequently, the hindermoſt Extremity is parallel with the foremoſt. It is the ſame with *Figures of other Objects.*

Place, for Inſtance, a Man, on one or other Side of the Piece, ſtanding upright, and the Point of Sight in the Middle; let him be in Profile, and have both his Shoulders of equal Height, and you will then perceive, that the Shoulders, from one to the other, keep their *full Breadth*, and their Figure its *full Thickneſs* from Top to Toe. Thus we ſee evidently, that there is *no other Foreſhortening than in the Length*; or, to ſay better, *in the Height*; and the *more the Figures, or other Objects, riſe and approach the Point of Sight, the ſhorter and more miſ-ſhapen they become*; *becauſe, in their Breadth, they retain their Meaſure and Proportion*, as before has been ſaid. This is a principal Rule, and ought always to be obſerved.

As for *Buildings*, *A. Boſſé* gives full Precepts touching them, in the latter Part of his Book of *Perſpective*; yet I have Room to ſay, that when we would place Columns over Columns, for Galleries, we ought to draw a riſing Line thro' their Centers, from the Baſis or Ground, to the Point of Sight, even thro' each Balliſter, and thus find the due Proportion of their Heights, as well as Breadths, by the Help of a Gradation-line.

This, with reſpect to Proportion, muſt likewiſe be obſerved, in deſigning Figures, and other Objects, as I ſhall hereafter ſhew, by Examples.

This Sort of Painting is not only the moſt artful, but alſo the moſt difficult, as I have before ſaid; becauſe, altho' we underſtand the Rules and Practice of it, it appears, nevertheleſs, diſagreeable and deformed; which no one can be a Judge of but the Maſter himſelf, unleſs it be put up in its proper Place, and ſeen at the due Diſtance.

CHAP.

CHAP. IV. *Of the Sizes of Cieling-figures.*

THE Figures, which we paint in Cielings, ought *not to exceed the common Size of a Man*, to wit, ſix Feet and an half, when they are ſo low, as to be even with the Cieling; but, being *higher*, and ſitting on Clouds, or flying, they muſt *leſſen and go off, as Perſpective teaches.* Yet, we may repreſent the *Deities as big as we pleaſe*, provided they be not painted with more Strength than other Figures: It even ſometimes happens, that when they almoſt vaniſh out of Sight, they have yet human Bigneſs.

Sun-ſhine is the moſt proper and agreeable in *Spiritual Repreſentations.*

As for the *Glory of each Deity* in particular, they *keep it* when they appear to *Men*, but when they are repreſented in *Heaven*, 'tis a *Mixture* of many ſmaller, producing *one great Shining:* To do this artfully, is not a Matter of the leaſt Conſequence; and he is a great Maſter, who, inſtead of *dark, thick, and heavy Clouds, like Wool-ſacks*, places his Figures on *thin, tranſparent, and almoſt inſenſible Vapours.*

It will not be improper, in this Chapter, to mention ſomething touching *flying Figures* in the Air.

Tho' the Air be ſeldom without a *Wind*, and this may always be ſomewhat perceived, it is nevertheleſs *not adviſable to make it appear in Cielings*; becauſe, if the Wind were ſtirring, the Figures flying before it would ſeem to be *motionleſs*; and contrarily, thoſe which are ſitting or ſtanding, ſhew *as much Violence* as the flying ones: For this Reaſon, no Wind muſt come into the Piece, but what the *Velocity* of each Figure cauſes, that we may plainly ſee by what Motion the Draperies are ſlung, as alſo the Places the Figures are going to, or returning from, one gently waving, and the other nimble and ſwift.

The *different Stuffs* are very proper to this on ſuch Occaſions, and they very much conduce to expreſs the Matter; as the *Reflexion of ruffling Silk for waving Figures*, and which are gently deſcending; *thin and fleazy Silk, for ſwift and down-flying Figures, and the moſt pliant or thick Silk or Stuff, for ſitting, lying, or ſtanding ones.* The Secret

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and Importance of a fine and ſtirring Cieling-piece lies chiefly herein.

As for the making of the coloured Stuffs of flying Figures, becauſe they cannot be put on the Layman, and therefore not painted after the Life, we cannot lay down any Rules about them: Nothing but a good Conception and natural Judgment, joined to continual Practice and Obſervation, can bring the Artiſt to perform it. We muſt uſe theſe Means, and be perfect in them; obſerving what Stuff is moſt proper to the Occaſion, as we have before intimated.

We ought alſo to take care, that the *thin Stuffs* be *warm and tranſparent againſt the Light*; whereby they cauſe an agreeable Effect againſt the faint Sky; likewiſe, that the *flying Figures never ſeem to be upright, as if ſtanding, much leſs to be ſtanding*; but always ſitting, kneeling, lying or flying, unleſs, in the Caſe of People ſuppoſed to be on Cielings or Galleries, who then are either ſtanding, ſtooping or kneeling, as the Subject requires.

Let me ſay, that we ought ſometimes to make ſome *Additions* to the Diſpoſition of the general and particular Objects; but with as much Caution as poſſible, that the Inability of the Artiſt, and the Deficiency of the Work may not appear.

CHAP. V. *Method for viewing a Cieling-piece on the Eaſel, as if on the Cieling.*

WE have already obſerved the Difficulties ariſing in Cielings, with reſpect to the Uſe of the Life, and in laying down Rules ſubſervient to it. Now, had I my Sight, I ſhould certainly find out ſome; but ſince this is impracticable without figural Demonſtration, and I cannot poſſibly verbally do it, I ſhall nevertheleſs ſhew ſome Methods, which, tho' they may ſeem trifling, have always been of Service to me, and of little Trouble in their Uſe.

After ſketching my Ordonnance on Paper, I fixed it againſt a low Cieling; then taking a Looking-glaſs, and ſitting under it, I with eaſe exactly conſidered every Thing, obſerving what was wanting in it; and thus I marked and corrected the Faults as much as poſſibly I could. Next, I drew each Figure, whether naked or cloathed, after the Life, in ſuch Manner as ſhall hereafter be ſhewn. Then I dead-colour'd my Piece with ſuch a Light as I thought proper. After this I took the Look-

Looking-glaſs again, and held it over my Head, in order to view commodiouſly the Piece ſtanding behind me, inclining a little backwards on the Eaſel, as if it were againſt the Cieling, and caſting my Eyes every where, firſt on the general Deſign, and then on the particular Parts: This *Examin* I repeated, till by ſeveral Corrections I found, that I had brought the Piece to my fancy. Here, be mindful *not to take too near a Diſtance*, to the end the Glaſs may take in the *whole Piece*; for which Reaſon, I ſometimes got with the Looking-glaſs on a Chair or Table, and having my Pallet and Pencils in readineſs, and brought my Piece into ſuch forwardneſs, I finiſhed it without further looking back.

I will now, for the Service of thoſe who may find it uſeful and neceſſary, alſo treat,

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CHAP. VI. *Of Deſigning after the Life, for the Uſe of Cieling-Paintings.*

WE muſt not flatter ourſelves, that Cieling-painting can be performed without good Knowledge in *Proportion*, ſince, as has been ſaid, we cannot conveniently make uſe of the Life; for, how great ſoever your Skill may be, you will find Difficulty enough, tho' the Life were before you, to bring it on the Cloth. Nevertheleſs, to ſhew that it may be done, and that I have often uſed the Life, I ſhall, for the Service of thoſe who are not ſparing of Pains, lay down my Manner of doing it.

After I had ſet the Model, whether of *Man* or *Woman*, on an high Place, according to my Sketch, I ſat down on the Floor, with my Back againſt the Scaffold, with a Looking-glaſs between my Legs, which I moved and turned about ſo long, till the Model appeared in it *in ſuch a Manner as I wanted according to my Point of Sight*; and then deſigning it on Drawing-paper as correct as poſſible, I painted after this Deſign without any Trouble.

As for the *Dreſſes*, I managed them in the ſame Manner, caſting the Garment on the Layman according to my Sketch; I mean, *without flying*, which is a Thing impoſſible, and depends only on Imagination. I placed then the Layman, thus dreſs'd, on an high Treſſel, and ſat down againſt it in the Manner aforeſaid, and made a Deſign of the Dreſs; if it was a flying or lying Figure, I made ſhift with Packthread, Wires, or ſuch like Means, as well as I could; ſparing for no Trouble,

Trouble, when the Matter was important, and I had a mind to do ſomething fine.

I uſed the ſame Method in Deſigning after *all ſorts of Plaiſters*, as Faces, Vaſes, Urns, Ornaments, Capitals, Feſtoons of Flowers, &c. in order to have them from *underneath*. Thus I maſtered the greateſt Difficulties occurring in this Study: However, I did not this, before my Cloth was in readineſs for it, that I might not miſtake; ſince, notwithſtanding all our Care in ſome Things, eſpecially *upright ſtanding Objects*, we may eaſily be deceived.

As to the *Preparation of the Cloths* for our Deſign, as likewiſe the *Dead-colouring*, in order to finiſh, and thereby to refreſh our Memories, I ſhall now treat of them.

Firſt, I fix the Point of Sight, either within or without the Piece, as my Place of ſtanding directs: Then I ſtrike, with a chalk'd Thread, from the ſaid Point, as many Lines over my Piece as I find neceſſary to ſerve all my upright ſtanding Objects, *viz.* Balluſters, Columns, Pilaſters, Figures, &c. which I ſuppoſe to be perpendicular: I alſo ſtrike ſome Diagonals, or Slope-lines, from that Side of the Piece whence the Light comes, either left or right, parallel and equidiſtant from each other: Theſe put me in mind how high or low the Light falls on my Objects; if they run parallel with the Baſe, the Objects are lighted intirely from the Side; if oblique or ſloping, as before is ſaid, they lighten a little fronting; and if they fall from on high, from the Point of Sight, the Light comes directly fronting, as is viſible in the Examples, Numb. 1, 2, 3, in *Plate* LXII.

I think myſelf obliged here to propoſe to the Artiſt a ſmall Practice of my own Invention, and, in my Opinion, of little Trouble, but great Advantage to Cieling-painters; ſince we find, that, altho' there are certain Rules, yet they cannot be put in uſe without the greateſt Trouble, Application, and Loſs of Time, unleſs aided by ſome Practice or other, or by ſome artful Inſtrument; like *Aſtronomy*, which, how demonſtrative ſoever, has its Globe and Aſtrolabe; *Architecture*, its Plan and Level; *Geometry*, the Oval, Triangle, Square and Compaſſes; *Mathematics*, Algebra, &c. But, to return to my Invention.

I firſt mould ſome Wax-puppets, as we have ſhewn in the 6th Chapter of *Ordonnance*, as big and as many as I think proper: Next I take as many pointed Wires, ſome long, others ſhort, whereon to ſtick the Puppets, and keep them from bending, whether they be made ſtanding, lying, flying or ſitting: This being done, I take an oblong wood-

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en Trough, lined with Tin, of what Bigneſs I think proper, and 3 or 4 Fingers deep, for the placing as many Puppets as I pleaſe. Into the Corners I put ſome Pins or Screws to faſten a Cover of Wood or Tin fitting the Trough, and made full of little Holes, wherein to ſtick the aforeſaid wired Puppets, and ſo as they may turn eaſily: Then, I fill the Trough with Clay, or kneaded Bran; and thus my Machine is in readineſs. Now, when I make uſe of it, I ſtick my Puppets, bent and turned, according to my Deſign, on the Wires, and thro' the Holes, into the Clay, where I would have them, one high, another low, one ſtooping forwards, another leaning back, *&c.* as the Subject requires; which will then ſtand immoveable.

My Scheme being in this Forwardneſs, I lean the whole Machine back on a Table; be the Light left or right, and then ſlightly deſign the Figures in the Manner I have ſhewed with the Lines. I can give the Machine ſuch a Light as I deſire, either from a Side, fronting, or from on high, a Common, Sun-ſhine, or Candle-light.

Now, for perfecting this Sketch, and conveniently painting after it, I ſet my Layman, with ſuch a Dreſs as each Figure requires, in the Manner before laid down: And then, my Cloth being ready, I proceed to painting.

I invented this Machine in the Year 1668, and put it in uſe for about 5 Years, with great Advantage, and with ſuch exact Reflection, that I afterwards had no further Occaſion for it, tho' I never uſed more than 3 or at moſt 4 Puppets.

Now, the curious Artiſt muſt alſo know what Obſervations I made in the Uſe of the Machine.

Firſt, as *Plate* LXIII. ſhews, I put one Puppet *coming directly down, quite extended*, namely, with Head and Feet both on a Line, and then obſerved, that there was *not the leaſt Foreſhortening*, all the Parts having their full Lengths.

A ſecond Puppet I ſet *upright*, ſtanding in Profile on one Side of the Point of Sight, and found it *foreſhortened in all its Parts.*

A Third I ſet *flying upwards from behind forwards*, and perceived, that the Members *foreſhortened ſomewhat more than thoſe of the firſt, and ſomewhat leſs than thoſe of the ſecond.*

A Fourth I placed *ſitting with its Upper-parts upright, the Thighs parallel, and the Legs like the Upper-parts*; and obſerved, that when it was quite in *Profile*, the *Upper-parts and Legs foreſhortened, and the Thigh kept its full Length, as it alſo did when in a Front-poſition.*

Having made a firm Impreſſion of theſe Things in my Thoughts, I had no further Occaſion for that Method.

We ſhall now ſay ſomething,

CHAP. VII. *Of the Colouring of flying Figures.*

HEREIN we muſt obſerve, that in Cieling-painting 'tis the ſame as in Landskips. Firſt, we rub in the greateſt Light of the Sky, then all Parts about it; next, the higheſt and moſt faint Objects, and then the lower and more near ones; and, in caſe a Balluſtrade be repreſented, it muſt be the laſt: The Reaſon of this I have ſhewn in treating of the *Dead-colouring of Hiſtories and Landskips.*

Moreover, as in a fine Landskip the *Sky principally governs all Things*, and without it no proper Diſtance can be given to the Picture, ſo 'tis the ſame in a Cieling-piece with Figures flying thro' the Air; for 'tis impoſſible to make Objects riſe, unleſs they have ſome Communication with the Air. Nor is it enough for Objects, going off higher or further from us, to be painted fainter and fainter, as in a Drawing or Print, but the Colour muſt alſo be ſhewn; and as the Air is coloured, ſo muſt the Objects partake of it; I mean, *in their Shades*; for if the *Air be blue, yellow, or red*, the *Shades* ought likewiſe to have a *Mixture of Blue, Yellow or Red.*

As to the *Light* of the Objects, we muſt obſerve, that of what Colour ſoever it be, it breaks and *grows darker* as it goes off: Even, were the Air, as I may ſay, Snow-white, it breaks by Diſtance or Air interpoſing; the Red becomes Violet; the Yellow, greeniſh; and the Violet, Blue. As the Objects go off from us, and approach the Air, they are darkened, White becomes darker, pale Yellow the ſame; and ſo on, in other Colours.

Something ſtill remains to be remarked, with reſpect to *Objects in the Air*, viz. that ſince the Air communicates Light from all Parts, the broad Shades cannot poſſibly be ſo dark as in a Landskip, or other Piece; but contrarily, the dark Touches will be ſo much the ſtronger: All that is in Shade ought to be lighter, and ſeen more plain, yet ſomewhat leſs than in the Light. It muſt be likewiſe known, that *round Objects* have no Surface, eſpecially on the ſhaded Side, that is to ſay, the Out-line againſt the Sky ought to unite and vaniſh, not quite ſcum-

ſcumbled away, but made ſomewhat lighter on the Edge; as we have clearly demonſtrated by the Example of a globular Body, Book I. Chap. 6. implying, that ſuch Works in the Air differ from others, to wit, that the *Objects againſt the Sky are more rounding and going off.*

CHAP. VIII. *General Obſervations in painting the Cielings of Halls, Galleries, &c.*

THE firſt and principal Obſervation on theſe Occaſions is, that the *Quality and Regularity of the Architecture* be firmly preſerved in all its Parts.

The ſecond Obſervation concerns the *Grandeur of the Architecture*, as being the main Matter. Painting, in this Caſe, is only to be conſidered as an Aid, to accompliſh it with leſs Charges; wherefore, ſuch Care muſt be taken, that the Painter's Deſigns do not marr thoſe of the Architect, but that both unite in ſuch a Manner as to induce the Eye to take every thing for Truth itſelf.

By the firſt Obſervation, that the Architecture ought to preſerve its Regularity, we give to underſtand, that the Structure of the Room muſt chiefly be regarded by the Painter, in his Cieling-pieces, ſo as not to be hurt by *making Openings where they ought not to be*; for it's not allowable to make them every where, as big or little as we pleaſe: *The Cieling muſt remain Cieling.* All that is without the Painting, as the Summers, ought to have their proper Thickneſſes, and be laſting, and not ſeem as tumbling, which yet, thro' Heedleſſneſs, ſometimes is the Caſe: For Inſtance, let us ſuppoſe the Cieling to be divided into three Pannels lined with Cloth; one next to the Windows, the ſecond in the middle, over the Chimney, and the third to be next the Wall; that in the middle is between two Summers, one Foot in, and the two Side-ones lie almoſt fluſh with the Under-parts of thoſe Summers: Now, if the two Side-cloths be, like the middle one, adorned with Sky, and the Thickneſs of the Summer (which is one Foot) not painted on the Cloth, the Cieling, on thoſe Sides, is ſo much weakened, or at leaſt *ſeems to be ſo*, and is *heavier in the middle*, contrary to Architecture: Whereas, to make it look natural, and according to Order, the Ponderoſity muſt, in this Caſe, be on the Sides, and the middle Part lighteſt, that it may not ſeem to be falling on our Heads.

Moreover, we ought to obſerve, that there muſt be *but one Opening*, and that in the middle; ſince there is but one Point of Sight, and but one Place of ſtanding to view the Work to Advantage. As for painting the Thickneſs of the Summer, I only ſaid it to rectify a Miſtake often committed, when a Cieling is made *all over open*, and inſtead of a Covering, nothing is left but a Grate, which cannot be juſtified: Some think, it may paſs for a Lantern, but they are much miſtaken; for a Lantern riſes, and a Cieling lies flat: Moreover the whole Cieling cannot ſerve for a Lantern, becauſe of the Windows in front. The principal or *middle Piece* muſt predominate, and of conſequence be *open*, and the *others cloſed*, I mean, not to have any Sky or living Creatures, but Baſs-reliefs, Foliage, Compartments or Flowers, all of ſuch a Colour as ſuits with the Apartment. This I judge to be the firſt and principal Care and Study of a good Cieling-painter, before he ſets about the Work; for in the Diviſion of a Cieling it is as with a Diamond, the largeſt and moſt valuable is ſet in the middle, and round it, the leſs and leſs.

As to the ſecond Obſervation, that the Art of Painting is aiding to Architecture, and enriches it at leſs Expence, the Point is plain; wherefore I ſhall proceed to ſhew the Reaſon why the one may ſpoil the other.

In painting *Diviſions*, it often happens that the Summers have not proper Reſts to lie on; eſpecially when the Cieling is covered all over (and the Summers hid) with a ſingle Cloth, and left to the Judgment of an ignorant Painter, who then, without Conſideration, divides it into 3, 4, 6, 8 or more Pannels, and theſe parted by painted Summers which do not bear on any thing: Now, to prevent this, you muſt let each Summer reſt on a Diſcharger, Pilaſter or Cartouche, as Architecture teaches: For Inſtance, were you to divide the two Pannels next the Windows and Wall, each into two Parts, in order to have four Pannels, this would be improper and againſt Architecture; becauſe of the Flatneſs over the Window, unleſs it were compaſs-headed, and then it would not do without a Cartouche.

If it be asked, whether the *Diviſion* be a Painter's Buſineſs? I ſay, It is, ſo far as he underſtands Architecture; otherwiſe more proper for an Architect; at leaſt may be eaſily done with his Aſſiſtance.

As to the Work, where the Painting may diſorder, or be contrary to Architecture, it lies in the Deſigns, when they do not ſuit the Building, nor perfectly bear on *Foundations*, or have their proper *Weight*: By the *Foundation of the Painting* I mean, the Apartment; and

and, by the *Weight of the Deſign*, that what the Painter intends to exhibit in his Cieling-piece be not too heavy, and ſeem to preſs down the Under-parts. The better to clear my Meaning, I will ſuppoſe a Room to be 20 Feet ſquare: Now, if a ſecond Depth, or upper Room, were to be repreſented, the Piers, Columns, Doors, and Windows thereof muſt needs accord with thoſe of the under Room, and bear upon them: And, in the next Place, the Courſe of the *Orders* ought exactly to be obſerved, as Architecture teaches, that is to ſay, the *heavieſt muſt be undermoſt*; firſt, the *Tuſcan*, next, the *Doric*, then, the *Ionic*, next, the *Roman*, and laſtly, the *Corinthian*, and ſo upwards lighter and lighter; which I think is ſeldom obſerved; and the Reaſon is, becauſe the Figures are ſometimes repreſented *bigger than the Life*; which neceſſitates the Artiſt to proportion his By-works accordingly: An unpardonable Error, and not at any Rate to be juſtified! But I ſhall ſay more of this on another Occaſion, and now purſue our Purpoſe in Cielings. A principal Point is, that the *Work riſe, and that its Force unite with the Life*; that is, that the Objects in the loweſt Parts be not painted ſtronger than the fixed Work, as Compartments, Baſs-reliefs, and other Ornaments, which, not being foreſhortened, receive their Light thro' the Windows. Now it may be asked, whether, in caſe we were to repreſent an Apartment *above*, with the ſame Light as *below*, the Force of Light and Shade muſt not be the ſame? And, I ſay, it ought not; becauſe of the great Difference between them; as we may eaſily ſuppoſe, in two Columns ſet over each other, receiving their Light from one Front, the one from the undermoſt, and the other from the uppermoſt Windows: Here, the upper Baſe muſt have no more Force than the under Capital; for, were it otherwiſe, it would *ſeem to be nearer*; it would alſo *not riſe*, and conſequently *overpower the Life*. 'Tis here, as in a fine Landskip; where the Foreground has the greateſt Force, and the ſecond and third are leſs and fainter in Proportion as they go off. It is the ſame with *flying Figures*; for the Light weakens by their Riſing, and the Shades become, as well as in a Room, by the ſurrounding Air, weaker and fainter: But the Touches and Shades keep their Force.

We have obſerved what is neceſſary to the Stability and Regularity of the Architecture, with reſpect to Painting, ſo that both may ſeem to be one Body; as we ſhall exemplify by the following Fable out of *Ovid*, propoſed here as a painter-like Simile.

Salmacis and *Hermaphroditus*, two acompliſh'd and agreeable young People, I introduce, repreſenting *Architecture* and *Painting*.

Salmacis,

Salmacis, meeting *Hermaphroditus*, and imagining her Happineſs lay in the Poſſeſſion of ſo beautiful an Object, falls in love with him; but, finding a Repulſe, ſhe invokes the Aid of the Gods, and thereby obtains her earneſt Suit. The young Man, not daring to reſiſt the Will of Heaven, gives up the Cauſe, and is, by *Mercury*, (whom we muſt obſerve here to be *Optics*) joined to her, and thus of two Bodies is *made one*. Further Applications are needleſs, ſince the Simile ſufficiently explains itſelf.

Now, to continue our Subject, the following Obſervables are, at the Beginning of the Work, chiefly neceſſary.

1. The *Condition* of the Place.

2. The *Quality*, *Office*, and *Inclination* of the Owner, and *what Subjects are proper thereto*, whether Hiſtories, Fables, *&c.*

3. The *Diſpoſition* of the Subjects.

4. How the *Subject* is to be *divided*.

Firſt, By the *Condition of the Place*, I mean, the Light of the Room, and in what manner it takes the Cieling; alſo, into how many Pannels the Architect has divided the Cieling, and which is the Principal, that we may adapt our Thoughts thereto, in the Diſpoſition of the Repreſentations, as well as in the Execution of them.

Secondly, By the *Quality*, &c. *of the Owner*, we muſt underſtand, whether he be a Divine or Lawyer, Pholoſopher or Artiſan; and whether he incline to ſpiritual or moral, general or particular Repreſentations; that is, ſuch as relate to him or his Family in particular, or generally to any who may live in the Houſe after his Deceaſe; according to which Information we ought to chuſe Subjects ſuitable.

Thirdly, How the *Subjects ought to be diſpoſed*; namely, what muſt be placed *above* in the Air, wherein, as is ſaid, lies the *Soul of a Room-painting*, and what *below* as touching the Body of it: This we divide into *Spiritual and Moral*; *Spiritual*, all that is governed by Heaven, and *Moral*, every thing that is directed by our Judgment.

Fourthly, How the *Subject is to be divided:* Here, the principal Piece in the middle, muſt ſhew either the Cauſe or Riſe of the Story, or the *Effect* of it; the next to it muſt exhibit the *Matter itſelf*, and *that* further off, an *Appendix* to or Inference from it. But, to make this Point plainer, I ſhall give an Example.

In the *middle Pannel*, I place *Solomon before the Ark of the Covenant, praying to God for Wiſdom*, and on each Side, I repreſent, *ſurrounded with a Glory, the Gifts which God beſtows on him*; *as Wiſdom and Riches flowing down*. And in the leſſer Pannels, I exhibit, in Baſs-relief, *the*

the corporeal Virtues. On this Foot, we may handle any Thing or Subject whatſoever; and by having due Regard to the aforeſaid four Particulars, and well executing them, ſuch a Repreſentation will certainly pleaſe every one, even Envy itſelf.

Hence, we may ſufficiently perceive, how orderly we muſt manage: Wherefore 'tis no Wonder, that ſo few excel in Cieling-painting, tho' it have Rules as well as other Studies; but if theſe be not duely obſerved, we cannot gain the Point. He who ſets up for a good Maſter, muſt ſhew that he underſtands his Art.

If I am asked, whether I think *Correggio*, *Cortona*, *Vovet*, and others, who performed Wonders in this Branch, have always ſo punctually followed the Rules, and ſo nicely regarded all the Obſervations here laid down according to my Apprehenſion? I anſwer, that it would have been better if they had done it; or elſe what I ſay, muſt, as I have ſhewed in a foregoing Chap. be owing to the Machine with Puppets, which I made uſe of for 4 or 5 Years, and afterwards laid aſide; for, we ought firſt to have a thorough Knowledge of a Thing, and then demonſtrate it. But I am further of Opinion, that had the great Maſters perfectly known the preſcribed Rules, we ſhould not find ſuch great Miſtakes in their Works as ſome now think there are. Nevertheleſs it's moſt certain that none are qualified for this Judgment, but thoſe who have made it their Practice; for he who underſtands the Rules, and retains them in Memory, can always judge whether they be obſerved, or not, tho' not able to do it himſelf: Yet they who work only by Gueſs, and know nothing of Grounds and Rules, are more pardonable than thoſe who are acquainted with them, and do not uſe them; tho' both blame-worthy, the one for his Careleſsneſs and Neglect of Learning, and the other for his Knowledge and Neglect of uſing it.

I am very ſenſible, that ſome will make little Account of many Things by me delivered *as neceſſary*; but I am in no Pain for that, if I can but give Satisfaction to a curious Reader.

I muſt own, that, in my juvenile Years, I dawbed ſome Cielings, but never flatter'd myſelf that I underſtood the Art ſo as I ought; becauſe I was then ignorant that there were any certain Grounds and Rules. Nevertheleſs, I afterwards attained them, by ſometimes hearing others diſcourſe about them, and by the Rules of *Perſpective*, and by my own indefatigable Application to ſo noble a Study; inſomuch, that at laſt I could sketch a large and grand Compoſition with more

more Certainty and leſs Trouble than formerly a little one. I muſt, on this Occaſion, relate what Courſe I took.

I had, in my Room, a little jutty Cloſet; and, when I was to make an Ordonnance, pinn'd my Paper againſt the upper Part of it, and, having a Candle in one Hand, and a Crayon in the other, I laid myſelf on my Back, and ſcratch'd my Thoughts on the Paper. This I found to be a good Method, for preventing Miſtakes; I mean, in the Sketch. Now, for the Painting it, I alſo did it againſt the Cieling; yet not after ſuch a ſlight Scratch: For, having made my Sketch, I took out of the Prints of *Vovet* and others, ſuch Actions and Poſtures as were proper; altering them either in the Faces, Hands, or Folds of Draperies, more or leſs, by Gueſs, as well as I could. Thus I made ſhift; yet *all was done againſt the Cieling*: Whereby you may judge, what Trouble I had, as well in finding Things, as afterwards in executing them; which really was double Work. But, when better informed, I ſat commodiouſly at my Eaſel. He who proceeds with Certainty has a great Advantage above others.

CHAP. IX. *Method for drawing foreſhortened Buildings, Figures, Trees, &c. after the Life.*

SINCE it commonly happens, on Nature's denying her favourable Aſſiſtance, that we have Recourſe to our Wits, for Means to ſupply the Defect; it was even my Caſe in Cieling-painting. After having given myſelf much Trouble to no Purpoſe, and taken uſeleſs Pains, in order to deſign every thing after the Life, I at laſt found out the following Method, which has made me full Amends. 'Tis very profitable in all Pieces with low Horizons, as you will perceive in the Uſe.

I ſuppoſe then, for Inſtance, that I am to make a Deſign of the Stadt-houſe at *Amſterdam* ('tis no matter if it were thrice its preſent Height) and this without looking up. I chuſe a Station or Diſtance of eight Feet, more or leſs, from the Building, as Occaſion requires. Then, I take a Convex Looking-glaſs, of about a Foot Diameter (to be bought at the *Nuremberg* Toy-ſhops) and place it againſt the Inſide of my Drawing-board, or Porto-folio: I contrive it in ſuch Manner, that it may either ſtand upright, or leaning back, according as I would ſee Things either from beneath, or higher. Thus I approach with the

the open Porto-folio, and my Back towards the Object, till the Building, Tree, *&c.* appear as I would have it, and then design it from the Looking-glass, on white or blue Paper.

This Method is very convenient for drawing all Sorts of large Works in narrow Places or Streets; even, a View of twenty or thirty Houses. 'Tis also useful to Landskip-painters in their Country Views: They may take whole Tracts of Land, with Towns and Villages, Waters, Woods, Hills, and Sea, from East to West, without moving either Head or Eyes. 'Tis likewise proper for those who are ignorant of *Perspective.*

We must here also shew a Method for representing all Sorts of *foreshortned flat-faced Ordonnances,* whether Pictures, Hangings, or Bass-reliefs, against Walls, Cielings, or any where else, either standing, hanging, or lying, and that with Certainty, according to *Perspective.* These are Things which Painters often meet with, in exhibiting Rooms, Galleries, Gardens, and other Places; and the Method for doing it, tho' not attended with Difficulty, yet, sometimes puzzles those who neglect it.

I have therefore chosen the Example in *Plate* LXIV. which is the Foundation of all Foreshortnings, as well of Apartments as Cielings; and the Performance is as follows. Having made the Scheme of a Room in *Perspective,* I divide the Height and Width of the Side-Wall (where I would have Hangings or Representations of Pictures) into a certain Number of diminishing Feet, fetching the Cross-lines from the Point of Sight, and the Perpendiculars from the Plan or Scale.

Now, in this Example, we perceive *four principal Foreshortnings*; For A is the Cieling, B a Side-wall, C the Floor, D a loose Picture hanging forwards; all four proceeding, after one and the same Manner, from the Point of Sight, as the middle Part E shews, which is divided into Squares. To say more, would be useless and tedious to those who are in the least conversant with this Art.

CHAP. X. *Of the Harmony and Union of Colours in Cieling-pieces.*

ALTHO' in the Chapter touching the *Deities* and their Qualities, we shall treat of the Colours proper to them, we must, on this

Occaſion, ſay ſomething previous, and ſhew, how the Colours ought to be placed and handled, in order to create a perfect Harmony.

You muſt not herein, by any means, be known by flaring, ſtrong, and glittering Colours. I am of Opinion, that on this Occaſion nothing ſuits better than the *Union of the Colours*; becauſe it is agreeable to the Eye, cauſes a fine Relief, and contains ſomething uncommon, even ſupernatural. And when I pretend here, that, in Cieling-pieces, you ought to uſe tender and weak Colours (even were they moſtly fetch'd from White) I do not contradict my Aſſertion in a former Chapter, to wit, that particular Colours are aſſigned to the Deities, according to the Nature and Meaning of each, as Red, Purple, Yellow, Blue, Green, *&c.* and even to be known by them without their uſual Tokens of Diſtinction, as *Phœbus* with the Sun, *Diana* with the Moon, *Mercury* with his Caduceus, *Ceres* with her Ears of Corn, *Jupiter* with the Eagle, *Juno* with the Peacock, *Momus* with his Fool's-cap and Bauble, *&c.* They who can give their Pieces ſuch an Expreſſion are principally commendable, and the Painting muſt look well: Nevertheleſs, I do not hereby confine the Lightneſs and Darkneſs of the Colours, whether they differ little or much from each other, or whether they ought to be almoſt all White or Light; ſince the Colours may be beautiful, be they ever ſo light. Even, were a Cieling-piece to conſiſt only of White and Black, Light and Shade, it would have no leſs *Decorum*, nor be leſs valuable. *I think* it, in this Caſe, to be much like a Print, which, tho' conſiſting only of White and Black, has yet its Harmony and *Decorum*, when Light and Shade are well diſpoſed againſt each other; and ſtill more with the Addition of proper Colours, and thoſe thinly and tranſparently managed, whereby it gets the Property of a Picture.

As the principal Goodneſs of a Cieling-piece lies in an artful Diſpoſition of the Figures above each other, ſo 'tis of no leſs Conſequence, that the Colours be well adapted thereto.

I will now give an Inſtance, in two Pieces, differing from each other in Light and Shade. The one has three, and the other two Depths. The former has its undermoſt Depth ſtrongly ſet off in Colour againſt the ſecond, which is a little dark; and the third is light againſt the dark Blue of the Sky. In the latter, (which I think the beſt on account of *Decorum*) the uppermoſt Group is dark againſt a light blue Sky; and the undermoſt, by the Force of Light, ſet off againſt the uppermoſt. Even, were we thus to diſpoſe three or more Grounds or Groups over each other, it would look very decorous; and each

Deity

Deity would nevertheleſs keep its proper Colours, yet leſs in Force, in Proportion to the Diſtance: For when the uppermoſt Group is ſet off againſt the light Sky, it cauſes a wonderful Go-off; and the Reaſon proceeds from the Sky's ſeeming to be infinitely higher; which contrarywiſe cannot be effected.

If it be objected, that ſuppoſing one of the principal Figures in the uppermoſt Group, ought, according to its Dignity and the Reaſons laid down in the ſuiting of Colours, to have a *white Dreſs*, and therefore the aforeſaid Poſition will be overthrown: I deny it; for it may be helped, by diſpoſing ſome dark Clouds behind, which will preſerve *that Garment* in its Force, and make it have a pleaſing Harmony with the reſt of the Work. In the Diſpoſition of Objects, over, near, and behind each other, we have more largely handled this Point, and ſhewed its Truth and *Decorum*: For, Dark againſt Light cannot advance with ſo much Force as the Light may againſt the Dark; becauſe the Light has greater Strength in itſelf. However, to put an End to a Point of ſo great a Latitude, which by Diſcourſe cannot be fully demonſtrated, I ſhall conclude it with the great *Junius*, who, in his third Book of the Art of Painting, ſays,

Thus we ſee, that Artiſts, in their Works, create Shades or Depths, to the end that the Parts to come out may approach with more Force, and ſeem to meet the Eye of the Beholder, even without the Picture. Let two parallel Lines, ſays *Longinus,* * *be drawn upon a Cloth, with light and dark Colours; the Brightneſs of the Light will ſooneſt ſtrike the Eye, and ſeem to be neareſt.* And, a little further, quoting *Johannes Grammaticus*, he ſays, † *If we paint a Board with White and Black, the White will always ſeem to be nearer, and the Black further off. Therefore,* continues the ſame Author, in his Obſervation on this Point, *the Painters alſo make uſe of blackiſh or darkiſh-brown Colours, when they are to repreſent the deep Hollow of a Well, Ciſtern, Ditch, bottomleſs Pit, or the like. But when, on the contrary, they will make any thing come out, as, the Breaſts of a Woman, an Hand held out, or the Feet of a leaping or running Horſe, they lay, on both the Sides, a ſufficient Shade of black and brown Colours, in order that theſe Parts may, by the neighbouring Darkneſs, be flung off from the Picture with a lively Force.*

* De Sublim. Orat. 15. † In Lib. 1. Meteorol. Ariſt.

CHAP. XI. *Of the Deities in ſacred and profane Hiſtory, and Fables; and, firſt, of the Difference between a ſacred and profane Repreſentation.*

HAVING done with treating of Cieling-pieces, I thought it improper to end this Book, and make a new one of the following Chapters; becauſe the Matter has ſuch a Connexion, that we can ſcarce think of the one, without falling preſently on the other.

It's certain, that in common Pictures the Deities, Ghoſts, Demigods, Angels, Virtues, and other Powers may likewiſe be introduced, nay, are even inſeparable Adjuncts: But into Cieling-pieces, where the Upper-part is the Sky, they muſt of Neceſſity come; becauſe the major Part of ſuch Repreſentations relate either to their Perſons, Qualities or Virtues.

Now, duely to execute this Repreſentation of the Deities, the Artiſt ought chiefly to be acquainted with the *ſacred and profane Stories*, as well as with the *poetical Fictions*, that he may learn from them the particular Occurrences and Properties peculiar to each Perſon and Rank of the Deities or Upper-powers, and repreſent them accordingly; for altho' *Imagination* muſt, in this Point, lend great Aſſiſtance, yet it's not ſafe for every Man to rely intirely thereon, leſt he ſhould be deceived; like the Man, whoſe Neighbour dreaming, that in a certain Place was hidden great Treaſure, and awaking and going thither, found it, by digging, and carried it home; he, on this good Luck, laid himſelf down on an Heap of Poppies, in hopes of the ſame Happineſs; but after a long Sleep he awaked without any advantageous Intimation from his Dream; contrarily, found his Pocket pick'd, and thus at once was bereft of his Hopes and the Money he before had in Poſſeſſion. This Simile is too plain to need nearer Application.

A judicious Maſter muſt certainly be well exerciſed in the Knowledge of the *true Conditions* of the Things he is to handle, that he may not be thought an Ignorant; for the Truth cannot be hidden with reſpect to the Inventor. Wherefore you ought to take heed of mixing this Truth with falſe Things, eſpecially in ſacred Stories, or ſpiritual Repreſentations; ſince there is ſo great a Contrariety between them, that they cannot be joined, unleſs to ſhew the Diſagreement: I ſay,

I ſay, they cannot poſſibly be joined in order to expreſs a *ſingle Meaning*, but will rather ſerve to confound, weaken and miſtake it, except they be ſeparately diſpoſed, the *ſpiritual above*, in Heaven, and the *worldly below*, on the Earth. I ſpeak with reſpect to Emblems: For there is a great Diſparity between *Pallas and the Wiſdom of God*, ſince the latter cannot be attributed to any Perſon, and much leſs repreſented on Earth. The ſame may be ſaid of *Janus and Providence*. The *heavenly and civil Juſtice* are alſo very unlike. We muſt therefore note, that the whole Iconology or Science of the heatheniſh Figures, tho' formerly accounted heavenly, has now no relation to the Soul, but to the moral Virtues and Merits of Men.

Let us then inquire, with Reverence, what are *Chriſtian Emblems*, and what, *profane or Heatheniſh*; uſing in *ſpiritual Repreſentations* nothing but what is pure and heavenly, and in the *worldly*, all that's proper to them, in order to gain the Eſteem both of religious and worldly Perſons.

A Paſſage in Scripture mentions the driving *Lucifer* and his Companions out of Heaven: Whence we may plainly conclude, that thoſe Monſters afterwards fell to the Share of the Heathens, as no longer pertaining to the Saints. But we do not find, after that Time, any more ſuch unruly Spirits were expelled Heaven; wherefore we are not allowed to repreſent more ſuch Inſtances. But in the Caſe of Men ſeen to battle the true Faith, Things may be accompanied and repreſented with heatheniſh Emblems; becauſe, as is ſaid, the Heathens gave themſelves up to the Devil; the better by that means to expreſs their Error, and ſhew the Truth, thus alſo driving them out of Heaven.

It is, upon Occaſion, likewiſe not improper or diſagreeing with the *Phariſees or Hypocrites*; but has a greater Weight in fictitious Stories or Parables. Nor can we, without Offence, introduce other Emblems than Chriſtian-like, when they only tend to incite to Salvation. In which Caſe we may repreſent Angels or Spirits, to keep thoſe Hypocrites out of Heaven.

In true *profane Hiſtories*, as the *Roman*, *Grecian* and others, this Management would be improper, but we may lawfully uſe *hieroglyphic and other Characters*; of which there is an Infinity; for Inſtance, by a religious Perſon, a white Garment, or an Offering-cup; by a cruel one, a Tyger's Skin or Dragon, either on his Helmet or Shield. It would be prepoſterous to place a *Veſtal* Virgin by *Numa Pompilius*, in order

order to ſhew his Religiouſneſs; or *Achilles* by *Alexander*, to expreſs his Valour, or an *Hercules* by *Milo*: And ſtill more ridiculous to ſet an *Hercules* by *Hercules*, to portray Strength; or a Fool by *Momus*, to exhibit Folly. It would, I ſay, be very ridiculous to explain *Ovid* by Emblems, ſeeing he gives us nothing but Emblems. This would be a ſeeking Light with Light, or enlightening Darkneſs with dark Clouds. We want not another Sun for expreſſing the Sun's Light. But theſe Repreſentations and By-works muſt only tend to the exhibiting *inviſible Things by viſible Objects*.

The more *noble and lofty* the Things we are to repreſent, the more valuable ought to be the Emblems we chuſe for them; for Inſtance, in expreſſing the *Nature and Quality of the Deities*, we uſe young and chaſte Virginity, a State in all Ages accounted the moſt rare and valuable: But in repreſenting the *Paſſions of Men*, we make uſe of Beaſts, or elſe inanimate Characters and Objects; for being of a lower Rank than the Deities, they muſt alſo bear leſſer Objects.

If now it ſhould be objected, becauſe I repreſent *Eternity* by a Serpent, and the *Purity of the Deities* by a Lamb, that this is contradictory to my own Poſition; I believe, with reſpect to the former, that any Perſon will be of my Mind, on a fair Conſultation of the moſt ancient heatheniſh Repreſentation of it; and as to the latter, Scripture, and chiefly the Re[illegible] of St. *John*, in many Paſſages, exhibits the Perſon of *Chriſt* in the Form of a Lamb, and as the *Lamb* of God. Now, ſince all this has an hieroglyphic Meaning, why ſhould not I be allowed to fetch my emblematical Thoughts from ſo pure and rich a Fountain of Wiſdom? Thus I deport myſelf with reſpect to other ſuch Objects, which repreſent ſome Quality of the Deity: But thoſe of later Invention, I endeavour, in this Caſe, to avoid as much as poſſible.

Moreover, Scripture, in many Places, delivers itſelf in hieroglyphic Terms; comparing *Anger* to a Bear bereft of his Cubs, *Meekneſs*, to a Lamb, *Innocence*, to a Dove, *Subtilty*, to a Serpent, *&c.*

CHAP.

CHAP. XII. *Diſquiſition touching the Repreſentation of the* Trinity.

MANY will think this Subject beyond the Reach of what we have hitherto handled, and inconſiſtent with Art: But I am of a contrary Opinion; for a tender-hearted Artiſt has, on Account of the many Differences among Chriſtians, Reaſon to be in Concern for this Point, ſince ſo many Occurrences offer in Scripture, where the Almighty is either acting in ſome Form about Mankind, or is paſſing by as a Glory to make his Preſence known.

The greateſt Part of *Chriſtendom* (*Holland*, *England*, and a Part of *Germany* excepted) allow, with one Accord, the Repreſentation of the Perſons in the Trinity; as firſt, *God the Father*, in the Shape of an old Man with a long grey Beard and Hair: Secondly, *Jeſus Chriſt*, as he appeared in his Humanity: And Thirdly, *God the Holy Ghoſt*, in the Shape of a Dove, in which Shape he deſcended on *Jeſus Chriſt*, at the Time of his Baptiſm.

Now if, according to the Letter of Scripture, I were to repreſent *Adam* and *Eve*, I find it neceſſary to exhibit the Creator of the World and Maker of *Adam*, in a viſible Shape, ſince it is written, that he made *Adam* of the Duſt of the Ground, and breath'd into him the Breath of Life. Now he, who is to *make ſomething*, or *breathe in ſomething*, muſt, humanly ſpeaking, have both Hands and Mouth.

As Scripture alſo commonly ſhews us an apprehenſive Quality of the Almighty, why ſhould I be more culpable for repreſenting him under the ſame, than under that of a Triangle ſurrounded with a Glory, and containing ſome *Hebrew* Letters? Yet our Divines are of Opinion, that this laſt is allowable, but not the former. Is not then the one a *Figure* as well as the other? Or do the *Jewiſh* Characters, or the inanimate Shape of a Triangle make any Alteration?

Beſides theſe Reaſons, does not a Picture tend as well to Inſtruction, as a well-digeſted Speech, wherein the Orator, in order to be underſtood, is obliged to uſe a *figural* Way of Expreſſion, by Parables? or as a Writing, wherein we find the ſame Method for underſtanding it? Since the Aim of both is, by the Perception of the Hearers, to make their Diſcourſes have an Impreſſion on their Minds. Even the Writing, containing the Matter, does it not conſiſt of *Letter-figures*, which, by

by a certain Method of underſtanding, we comprehend? For it is not the Matter itſelf.

I think, that the learned World and Artiſts repreſent the firſt Perſon of the Trinity rather in the Shape of a Man, than of any other Creature, on good Reaſons; for we learn from Scripture, that God created and made Man in his *own Image*; and from the ancient Fathers, that *Man is an Epitome of all that God created*; who is therefore called *the little World*: Some even call Man *the Maſter-piece of God*. We ought therefore, if we will take ſome Likeneſs from the Creatures, to expreſs the Almighty by the *moſt perfect Idea to be found*, in order to exhibit his Perfection, and thus to make the Copy, in the beſt Manner, like the Original: And the more, as Scripture, in ſeveral Places, makes mention of the *Head, Eyes, Ears, Mouth, Lips, Arms, Feet, Hands, and other Members of God*: Which Things muſt not be underſtood in a carnal and literal Senſe (according to the Opinions of ſome ignorant People, who imagine God, in his Nature, to be like a Man; that he ſits in Heaven on a Throne, according to a Paſſage in *Iſaiah*, —— *The Heaven is my Throne, and the Earth is my Footſtool.* ——And as in another Place the ſame Prophet ſays——*I ſaw the Lord ſitting on an high Throne, and lifted up*——) but in a figural and ſpiritual Senſe: I think then, that a Painter has no nearer Expreſſions, in ſuch Repreſentations where God himſelf is acting, than to exhibit his Figure in an human Shape, as beſt agreeing with thoſe Likeneſſes. We paint him aged, in order to ſhew his Majeſty and Wiſdom, which are more to be found in Old Age than Youth; and with a Scepter and Globe, and a Circle of Stars about his Head, to ſhew his Omnipotence both in Heaven and on Earth. But *Roman-catholicks* daily make Additions.

If the Scripture repreſent his Godly Perſon under a myſterious Senſe, why may not the Artiſt be allowed to do the ſame? Do we not read in the *Revelation* what is mentioned of God in an human Shape? Is it not plain enough? Or muſt it be objected, that this Diſcription is Apocryphal? But granting it, the *Relation, nevertheleſs, is not accounted Heatheniſh*. Any Doubt, which might ariſe from it, does not affect the Point, with reſpect to *Shapes*. In another Place we find, that the High-Prieſt hid himſelf, that he might not behold the Lord: But the Lord put a *Finger* on his Eyes, till he was paſt by. How can I repreſent that Paſſage, *without a Body?* Or is it no Fact? The Prophet *Iſaiah* ſays; *Behold the Name of the Lord comes from far, his Lips are full of Indignation, and his Tongue as a devouring Fire.*

Fire. Now, to make this known to a Perſon who cannot read, and is deaf, Is it not more eaſy to do it by a Repreſentation, than by Signs? Are we to make only a Mouth ſending forth a Flame? Is this ſo proper for ſuch a Man's Apprehenſion, as a whole Figure? Moreover, is not a Mouth a Likeneſs and a Figure, as well as a whole Image? What then are they pretending, who allow one Part of the Crime, and not the Whole? If it be a Crime, let it be intirely forbidden; and if good, or at leaſt ſufferable, intirely allowed, and performed. Nevertheleſs, we muſt *not bow before theſe Things, much leſs worſhip them, but the true God only, who is thereby meant.* Can we obſerve a Sacrifice otherwiſe? Is not that a myſterious Repreſentation, or, in better Terms, a figural Demonſtration, when it is ſaid —— *The Sacrifice was burning upon the Altar, and the Children of God were bowing before it, praying, beſeeching, and giving Thanks in all Submiſſion?*

Scripture, in ſeveral Places, ſpeaks of the appearing of God to Men, either really by the Miniſtry of Angels, or in a Viſion by Dreams, or by Extaſies. There is ſo fine a Deſcription of God, under the Shape of an old Man, in the ſeventh Chapter of *Daniel*, that no Artiſt can better repreſent it. The ſame Scripture alſo mentions ſeveral Appearances of Angels in human Shapes: For which Reaſon, *the Church*, in the ſecond Council of *Nice*, *made no Difficulty in allowing Artiſts to do it*; *and chiefly Painters, to repreſent God the Father as a kind, loving old Man, and the Angels in an human Shape.*

It ſeems alſo, that a Painter has the Privilege to paint and repreſent inanimate Things as living, according to the *Ideas* which Scripture affords him: And the Spectator muſt not be offended, when, in ſome Pictures, he finds ſacred Subjects attended with poetical Fictions, for their better Explanation; on a Suppoſition the latter be impious. Are not the *Pſalms of* David, Solomon's *Song*, *the Book of* Job, *and the* Revelation *of St.* John *the Divine*, all delivered under Poetic Figures? Not to ſpeak of the Parables beſides mentioned in Scripture.

Painters therefore are not blame-worthy, for bringing in ſomething that is heatheniſh, *in order to clear the Matter*; and eſpecially if the Fact happened in an heatheniſh Country. Thus the great *Raphael*, in his *Paſſage of the* Children of Iſrael *over* Jordan, has repreſented the River under an human Shape, violently turning the Water back towards its Source.

As Scripture often lays down ſuch and the like Things under ſome *figural Deſcriptions*, it gives Painters full Liberty to do the ſame; ſince, in order to accommodate itſelf to the weak Apprehenſions of

Men, it uſually delivers many of the greateſt Myſteries under Figures and Parables; as it ſpeaks of the Rivers, in *Pſalm* xcviii. 8.

Pouſſin alſo made no Scruple, in his Picture of *the finding of* Moſes, to exhibit the River *Nile*, by an human Figure. But there were Calumniators in his Time as well as there are now. He was charged with Atheiſm, for mixing Truth with Lyes, and having no more Regard for either, than to treat them alike. Yet, if we look nearer into this Matter, we ſhall be convinced, that the learned Painter was not in the leaſt tinctured with Atheiſm. Did it not happen in heatheniſh *Egypt?* Was not *Pharaoh*'s Daughter preſent? Did ſhe believe the Truth, which was only manifeſted to *Iſrael?* Certainly ſhe did not. Since therefore the Fact lay in an heatheniſh Country, and was done in the Preſence of but two *Hebrew* Women, the others being *Ethnicks*, this great Artiſt has not treſpaſſed either againſt the Chriſtian Faith, or againſt the Art.

And altho', at the firſt View, a well-grounded Objection may be, that with Things which relate to Religion, no falſe Gods or Deities, worſhipp'd by the Heathens, ought to be mixed; and that it is ſufficient for a Painter to repreſent a River in its natural Courſe, and not in an human Form: Yet the Objection is eaſily anſwered; for Scripture repreſents the *Waters, and the Noiſe of Rivers*, under an human Form; as in *Pſalm* xcviii. where it is ſaid, that *they clapp'd their Hands and were joyful.* Moreover, the *Ægyptians* never worſhipp'd the Rivers, but the Crocodiles living in them; and *Iſis*, under the Shape of a Cow, as *Ovid*, and other Writers teſtify.

Since then Scripture makes uſe of allegorical Speeches, a Painter may alſo exhibit his Subject under *ſymbolical and perceptible Likeneſſes*, in order to be the more intelligible to the Spectator, without Fear that his Work will miſlead faithful Chriſtians, or ſtrengthen heatheniſh Superſtition; for a Painter, who has no other Language to expreſs himſelf by, but Figures, ought to make uſe of them, if he would be underſtood.

Rubens, who of all the Painters handled thoſe ſymbolical Figures in the moſt agreeable and learned Manner (as we may particularly obſerve in *the Cardinal Infant's Entry into* Antwerp, and in the Paintings of the *Luxemburgh-Gallery*) is taxed by ſome with mixing, in thoſe Compoſitions, Truth with Fictions: But how eaſily is this Judgment to be refuted, by ſhewing the Uſe that judicious Artiſt made thereof. For Fiction is here not at all mingled with Truth, but only tends to make

make Truth clear to Sight and Apprehenſion, and thus more plainly to expreſs it by the fictitious Characters and Emblems.

I pray obſerve, in his *Birth of the* French *King, Lewis* XIII. how that excellent Artiſt has exhibited *Caſtor* with an artful Sway, on diſtant Clouds ſitting on his winged Horſe, and oppoſite to him *Apollo*, who, in his radiant Chariot, is driving upwards, in order to ſhew, that this Prince was happily *born in the Morning*. Hereby it is evident, that this ingenious Maſter had no Thoughts of repreſenting Deities as Deities, but only to denote, by *Caſtor* (as accounted an happy Conſtellation) the King's *fortunate Birth*; and by *Apollo*, the *Time of the Day*, which was in the Morning, appearing by his Chariot's mounting up from the Horizon.

But further to clear my Thoughts touching the Repreſentation of God the Father, I ſhall, before I end this Chapter, ſubjoin the following Obſervation.

The Prophet *Ezekiel*, in his firſt Chapter, mentions, that *he ſaw the Almighty from the Appearance of his Loins even upwards, and from the Appearance of his Loins even downwards, as it were the Appearance of Fire, and it had Brightneſs round about*. Wherefore, by this, and other Inſtances of Scripture, we ſuppoſe, that this *ſacred Figure* ought *never to be repreſented without a Glittering or Glory from Head to Foot*; even in ſuch Manner, that, bigger or leſs, according to the Place, Occaſion and Decorum, and ſpreading around gradually thinner and fainter, like a clear and tranſparent Vapour, it at laſt inſenſibly unites with the By-works, and diſappears.

Now, to reduce this to a Painting, we ought firſt to deſign the Figure of the Almighty, whether ſitting or ſtanding, in Heaven or on Earth, in the moſt perfect Form and Countenance, yet much bigger than any heavenly or earthly Creature. This you muſt colour, with a ſingle Tint or Ground, a little darker than the Glory, and afterwards heighten with Light. Then, with a large Bruſh, ſoften the Figure, ſo that neither its Out-line, nor any Edgineſs or Sharpneſs of the Parts of the Face Hands or Feet (which ought to be touched very gentle and faint) *be perceived*; juſt as if it were viewed thro' a Silk Gauſe, ſteamed Glaſs, or thin Miſt; in ſhort, like Things ſeen in a *Camera Obſcura:* Obſerving, that the Figure do not receive any Light either from on high, or from a Side, or from behind, but *in Front only*, and about the moſt relieved Parts; altho' the whole Piece have another Light: It muſt moreover have no other *Shades* than in the deepeſt Cavities, and thoſe very faint.

We have before curſorily ſhewed, why we repreſent the Almighty as a venerable old Man: And ſhall now further inſiſt on the Point, tho' without reference to all the Paſſages in Scripture, which might ſerve our Purpoſe. In *Daniel*, Chap. vii. 9. 'tis written, ——— *The Hair of his Head was like pure Wool, and his Garment white as Snow.* ——— *The Reaſon whereof,* ſays *Gregorius Nazianzenus, is to ſhew thereby, as by an infallible Token, his clean and undefiled Being.* Wherefore the wiſe *Euſcherus* is alſo of Opinion, that *for the ſame Reaſon the Choir and Multitude of Angels are repreſented in White.* Others compare it to the human Shape, and would thereby allude to *infinite Duration,* ſince nothing is ſo eternal as the Godhead. Which I remark here, becauſe ſome ſcrupulous Perſons are of Opinion, that we ought not to repreſent God the Father in ſuch a Shape, adorned with white Garments and grey Hair.

And, on this Account, all Nations have, by an univerſal Conſent, thought proper to perform divine Service in white Garments and Ornaments. The White has alſo been at all Times appropriated to the holy Service. Wherefore the Poet *Perſius* ſays, —— *He is worſhipped in White.*

But what is *Perſius*'s Saying to us, ſince the Raiment of *Jeſus Chriſt,* when he manifeſted his Glory to his Diſciples, appeared as white as Snow? *Cicero,* Lib. 2. *Legum,* ſays, ——— *The White looks beſt in all Stuffs, but eſpecially in the woven ones, in order to exhibit what is holy and godly.*

It is therefore neceſſary to repreſent *the Almighty in a white Garment*; however, it's not improper, to make it look more natural, that you keep it a little yellowiſh, as lighted by a Sun, or like the Glory which ſurrounds the Figure.

But in all this, a Painter muſt be very diſcreet, and not abuſe the Licence allowed him by Scripture and the Conſent of the Fathers, or by his Art pervert the ſacred Truths or ſlight them.

CHAP. XIII. *Of the Glories proper to Angels and heatheniſh Deities.*

HAVING ſhew'd in what Manner, and on what Terms, according to my Judgment, to repreſent the Almighty, let us now inquire how the Angels, in their Power, ought to be exhibited

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Gregorius Nazianzenus ſays, that *the true Property of the Angels, when they appear in a bodily Shape, is, to have a bright Glory and glittering Garments.* We find the Angels thus deſcribed in *Matt.* xxviii. 3. in *Mark* xvi. 5. in *Acts* i. 10. and many other Places of Scripture.

This glittering Light of the Angels ought therefore by all means to be obſerved in moſt of their Appearances: As for Inſtance in thoſe to *Abraham*, and in the delivering *Lot* out of *Sodom*, where they ſmote the luſtful People with Blindneſs: For it's certain, they had ſomething more than human, ſince *Abraham* ſalutes them as *Lords*. 'Tis not likely, that this Honour proceeded from their coſtly Dreſs, Jewels and other precious Things about them, but from ſome heavenly or uncommon Addition.

A further Proof of this Glory of the Angels, is, the ſore preſſing of the *Sodomites* upon *Lot*, and their not coveting either him or his Daughters, or any other Strangers probably living among them, but only theſe two young Men to be brought out, in order to know them: And perhaps becauſe of their more than human Form, and charming Brightneſs. If now this Glory had ſhone too ſtrong, they would have perceived ſome Deity, and forbore their Wickedneſs; for it cannot be imagined, that any Man ſhould daringly and knowingly ſtrive againſt the Almighty.

But, before we proceed further, I muſt here deliver my Opinion, touching the Perſon of *Jeſus Chriſt*; which is, that in his *Humanity and before his Reſurrection*, he ought to be repreſented *without the leaſt Shining* or Glory; ſince he was made in the Likeneſs of Men, and would be like his Brethren in all Things, except Sin, as Scripture teſtifies: But *after his Reſurrection, he ſhould be ſhewn with a Glory*; (as we read he appeared to his Diſciples on Mount *Tabor*, and in other Places) as having then put off his Humanity in its principal Purpoſe. Now, to proceed.

We have further Inſtances of the Appearance of Angels, as in thoſe who came to *Manoah*, *Gideon* and *Tobit*, and him who ſmote the People of *Jeruſalem* for *David*'s Sin, *&c.* Of the firſt, Scripture expreſly ſays, that *he*, foretelling *Manoah* the Birth of *Samſon*, *aſcended in the Flame of the Altar*; poſſibly in an Augmentation of Glory uniting with the Flame of the Offering; by which doubling Brightneſs the Parents of *Samſon* were ſtrengthened in their Faith and Hope of the Birth to come.

If this Glory now be painted too ſtrong and like Lightning, it blinds our mortal Eyes, and thus the Patriarch *Abraham* could have viewed

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it no more than the Prophet and Leader of *Iſrael*, *Moſes*, when God appeared to him, and paſſed before his Face: And this Glory would deſtroy a Beholder.

The blind Heathens had Glimmerings of this Truth; for when *Semele* preſumptuouſly deſired, that *Jupiter* might once embrace her in the ſame Majeſty as he did *Juno* in Heaven, and inſiſted on it, notwithſtanding his Diſſuaſion to the contrary, ſhe was, on the Requeſt granted, intirely conſumed by the attending Glory of the God, inſomuch that with Difficulty he ſaved the Child he had by her.

Whence it's plain, that the *Glory*, even in exhibiting the *Heatheniſh Deities*, ought to be obſerved; ſince in their Appearance to Men either by Night or Day, to bleſs or puniſh them, they retained their full Force, Glory and Majeſty; and this being weighed, they muſt alſo be repreſented *glittering*, *beautiful in Aſpect and Shape*, and in *Raiment of an elegant Colour*, as much as poſſible, and the Nature and Uſe of the Picture will permit; as we have before hinted in the *handling of Colours in Cieling-pieces*.

But when the Deities appear among Men, as *Men*, then they ought to be like them, and not eaſily diſtinguiſhable, otherwiſe than by their Mien: As, for Inſtance, in the Story of *Jupiter* with *Caliſto*, *Apollo* with *Daphne*, *Jupiter* with *Lycaon*, *Mercury* with *Argus*, and the like: In ſuch Caſes, and that they might the better play their Parts, they transformed themſelves intirely into Men, and were perfectly like them, laying aſide all God-like Glory and Shape, as if, according to the Opinion of the Heathens, they meant, that there can be no Union of the divine with human Nature.

As to the *Motions* of the heatheniſh Deities, many repreſent them appearing in active Poſtures, as walking, running, and other Motions; but it's as contrary to my own Opinion, as that of the great Biſhop of *Hippo*, *Heliodorus*. This learned Man, and great Searcher into heatheniſh Antiquities, will *not allow them to go or walk when ſeen in their Majeſty, but only to wave*; or ſeem in ſome meaſure to walk, yet gliding like a Ship moved gently along by the Wind, without perceptible Motion: They ought always to be ſet out with *thin Clouds*, of which, ſuch as are neareſt them receive a greater and ſtronger Light.

CHAP.

CHAP. XIV. *Of the Repreſentations of Angels and heatheniſh* Genii.

THE Almighty, in the Beginning, created an infinite Number of Angels or heavenly Spirits, who, in Scripture, are diſtinguiſhed by Names, as *Seraphins, Cherubins, Thrones, Powers, Arch-angels, Angels*, &c.

The firſt, as being neareſt to the Glory of the Almighty, are always repreſented *young and harmleſs, and with ſix Wings*, according to *Iſaiah*, Ch. vi.

The ſecond are exhibited only for the *ſake of Motion*, and to denote the Efficacy of eternal Happineſs; which their *undefiled Purity and childiſh Form* give to underſtand.

The third, who continually attend God's Juſtice (as *Dionyſius Areopagita*, St. *Paul*'s Diſciple, writes) are *ſomewhat older, and more full-grown, and of an agreeable Sway and Motion*; cauſing, by their Appearances, no Fear or Fright, but *Joy and Gladneſs* in People's Minds.

The fourth are appointed to execute divine Vengeance in the Puniſhment of Sins and Wickedneſs: Of theſe, one was ſo ſtrong, that, with the Almighty's Permiſſion, he ſmote, in the Camp of the *Aſſyrians*, 185000 Men, 2 *Kings* xix. 2 *Chron.* xxxii. *Iſaiah* xxxvii. Theſe are repreſented *bigger than the former, having ſtern Countenances, and violent Motions*; are *ſeldom or never naked*, but in *Coats of Armour, and with a flaming Sword or Thunder in their Hands, or elſe a Shield on their Arms*, with *the Name of God glittering thereon*. By their unexpected Appearance they cauſe not only *Fear and Fright in the Wicked, but a continual Remorſe without Repentance*.

The fifth manage great and courtly Affairs; as Guardians leading Men to the Knowledge of God; they are of *a perfect Form and modeſt Countenance*.

The laſt protect us from all Hurt, and are particularly ordained to excite us to Virtue, and diſſuade us from Evil, *Acts* xii. Theſe, according to *Dionyſius*, as being the eldeſt in the loweſt Choir or Hierarchy, are repreſented of a *large Size, majeſtick and quick in Motion*.

There is ſtill another Kind called evil Spirits, or *Dæmones*, or Devils: *Plato* ſtiles them *Cacodæmones*, or knowing and crafty. Theſe

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afflict the Wicked, and induce them to all manner of Sin, as Blaſphemy, Unchaſtneſs, Gluttony, Drunkenneſs, Lying, Defrauding, Murther, *&c.* Their Shapes are various, even as many as there are Sins; and altho' they endeavour ſometimes to miſlead Men under beautiful Appearances, yet they are always repreſented with ſome Token whereby to know them, either on their Heads, Backs, Hands or Feet, ſuch as *Fins, Bats-wings, Vultur's or Eagle's-claws, Bears-paws, Dragons-tails*, &c. Alſo holding *lighted Torches, Pitch-forks, Purſes, murthering Weapons, Crowns, Fetters, Yoaks, Serpents and Adders*, and with *Flames iſſuing out of their Mouths*; in a Word, any thing that betokens Evil.

As to the Angels before-mentioned, who, in all Ages, have been repreſented with *Wings*, Scripture allows us the Liberty ſo to exhibit them: For the Almighty himſelf ſhewed *Moſes* the Pattern of the *Ark of the Covenant*, and the *Cherubins*, in this Manner, upon it. Can any Example be more perfect than his? More Inſtances in Scripture may be found in the Prophecies of *Daniel*, Ch. ix. 21. *Iſaiah* vi. *Rev.* iv. *Ezekiel* x. *&c.*

Having thus far treated of the Repreſentation of Angels, we ſhall now ſhew the Opinion of the Heathens, not ill agreeing with the ſame Meaning.

Plutarch tells us, that the ancient *Romans* had alſo their tutelar Guardians, by them ſtiled *Genii*, or Birth-gods: But they were not repreſented as Angels, or ſitting on Clouds, or with Wings, or Glories, but as *well-ſhap'd young Men between* 16 *and* 20 *Years of Age, and without Beards, having long light Hair, compoſed Countenances, and eaſy Motions, and a Dog's Skin over their Upper-parts.*

The Reaſon of this Cloathing was, as *Chryſippus* ſays, that they, as good Spirits, attend us from our Nativities, being Guardians of our Actions, in reproving Vice, and revenging Tranſgreſſions, as often as we prefer Brutality before Humanity, which the *Genii* abhorr'd, purſuing and barking at us, in order to awake the Conſcience. Of which Opinion is *Cenſorinus*, and ſeveral others whom he quotes; adding, that theſe Spirits watch ſo narrowly, that they never leave us, inciting us to Virtue, in Proportion as we forſake Vice, and covet Felicity. But why need we theſe Examples? Our Saviour affirms, that *the Angels have Charge over us*, to conduct and preſerve us, as we have before ſaid? Wherefore, the Heathens, by this Emblem, have alſo rightly ſtiled their *Genii, Guardians.*

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Cenſorinus likewiſe teſtifies, that the Ancients conſidered their *Genii* as *Gods of Procreation*, either that, as we have ſaid, they took care of us, or were born with us; for which Reaſon, they believed, there were as many *Genii* as Men, and that each had his own: Or elſe, that there were twice as many, and that each Man had a good one and an evil one, the former perſuading to Virtue, and the latter to Vice; agreeable to what Chriſtians ſay of their Guardian Angels and the Devil, this laſt not failing to afflict Mankind, tho' not born with us, as the Heathens believ'd of their *Genii*. Hence it is, that ſome repreſent the Genii in the Shape of a *Serpent*, others, as Children or young Men; or elſe, as grey-headed old Men, conformable to the Philoſopher *Cebes*, in his hieroglyphical Table.

Zoroaſter, and the ancient Philoſophers have made a Diſtinction between the *Animals* conſecrated to the good and evil *Genii*; according to them, *Dogs, Fowls, and the Tortoiſe* are proper to the Good, and *Water-animals* peculiar to the Evil.

The Ancients often exhibited the *Genii* crowned with *Garlands of Horehound*, the Leaves whereof much reſemble thoſe of the Vine, or elſe with *Chaplets of divers Sorts of Flowers*; as *Tibullus*, in a certain Place, ſays,—— *The Genius is adorned with a beautiful Chaplet of Flowers, when his Name and Feſtival are celebrated to his Honour.*

Each Perſon worſhipp'd his *Genius*, without knowing it, in celebrating his Birth-day: And thoſe of Princes were eſpecially kept by every body, with great Splendor; wherefore, he who falſly ſwore by the *Genius* of his Prince (which was accounted a very great Oath) was an immediate Delinquent.

Since, as is ſaid, the Ancients had two Kinds of *Genii*, a good one, and an evil one, according to the *Socratic Euclid*, as *Cenſorinus* relates, we ſhall now conſider, how the *evil* were repreſented.

I do not find the Ancients had any Statues, or Reſemblances of them, but we read, as Writers teſtify, that they appeared to many.

Plutarch, Appianus, Florus, and others report, that as *Brutus*, one Night (according to his Cuſtom) had betaken himſelf, with a Light, to his Apartment, for Meditation, he ſaw, before him, the Likeneſs of a Man, but very black and frightful, cloathed in a Wolf's Skin; who, being ask'd, who he was? anſwer'd,—— *I am thy evil Genius, Brutus! Valerius Maximus* alſo writes, that the *evil Genius* appear'd to *Caſſius*, of the curſed Tribe of *Marcus Antonius*, a little before *Cæſar* cauſed him to be beheaded. This *Genius* appear'd as a large black

Man, about 50 or 60 Years of Age, having long Hair, and a dirty matted Beard, and was covered with a Wolf's Skin, down half Way the Thighs.

The *Temeſians*, formerly Inhabitants of *Abruzzo*, a Country in *Italy*, had alſo a very *evil Genius*, of a black Colour, and frightful Look, and cloathed in a Wolf's Skin, doing that People much Damage; as *Pauſanias* and *Suidas* teſtify.

CHAP. XV. *Of ſacred Emblems.*

THE Deſign of a well-compoſed ſacred Emblem is principally to edify, and to incite to Virtue; repreſenting it to us, as a Looking-glaſs, not ſo much for the Regulation of our Bodies, as our Souls, and by ſuch Means to bring us to Happineſs.

Theſe Emblems are either *general* or *particular*. *General*, when they ſuit any Perſon whatſoever; and *particular*, when they relate to one only. When their Subject is Piety or Virtue, Learning, Liberty, Peace of Mind, and ſuch like, they are *general*, and applicable to every Perſon who poſſeſſes, or endeavours to poſſeſs thoſe Qualities: But when a particular Perſon is their Subject, as, the *Virgin Mary*, an Apoſtle, or other virtuous Man, who excelled in ſome particular Gift, in ſuch Caſe they are *particular* or *ſingular*. We ought therefore, in the former Sort, to obſerve, that the main Matter is *ſpiritual*, and in the latter, *corporal*: The one exhibits Learning itſelf, and the other, a learned Man, or Philoſopher; one ſhews Peace, and the other, a peaceable Man; one repreſents Piety, and the other, a pious Man, *&c.* The one is the Matter itſelf, and the other, he who poſſeſſes it. However, a judicious Maſter will make a *Diſtinction* between ſpiritual and corporal Virtues, between natural Inclinations, and heavenly Gifts. The *Corporal*, as Strength, Prudence, Equity, and the like, proceed from us, or, in better Terms, are *peculiar to us, walk, ſtand, and act with us*; and the *ſpiritual* and *heavenly*, and which conſequently have no Relation with the Body, are as *without us*; wherefore, they muſt be repreſented either *ſitting or lying on Clouds*, and the *nearer* they approach *Beatitude*, the more *glittering, nimble, faint and waving* they are to be exhibited.

I am of Opinion, that we ought to adapt *particular Sorts of Stuffs* to the aforeſaid Virtues and Qualities, according to their *Ranks and Dignities*;

Dignities; as, to cloathe the *Earthly* in *Stuffs* and *Cloth*, and the *Heavenly*, in *thick Silk*; and thoſe ſtill *higher*, in *Gauſe-ſcarfs*, or elſe to let them remain *naked*.

We muſt further remark on the laſt of theſe, that the Characters, call'd the *Qualities of God*, I mean figural Characters, ſuch as the Scepter and Eye, implying *Dominion*; the circled Serpent, Eternity; the Sun, Glory; and ſuch like, ought always to appear in the *uppermoſt Glory*, as pertaining to the Deity, and are repreſented by *lovely waving Children*. Yet, let it be obſerved, that thoſe Things only reſpect the *Bleſſings of Heaven*; for when the Almighty is provok'd, and is to inflict Puniſhments, we muſt introduce other Qualities, ſuch as his *Wrath*, *Juſtice*, &c. alſo repreſented by Angels, with Thunder, fiery Swords, Scales, *&c.* but theſe ought to be ſtronger, and like *young Men*; as we find it in Scripture, in the Story of *Lot*, where they ſtruck the *Sodomites* with Blindneſs; and in that of *Sennacherib*, where an Angel of the Lord, in one Night, ſmote ſo many Thouſands; and more ſuch Caſes.

I ſhall illuſtrate what I have before ſaid, by further Examples, in ſuch Manner as I apprehend the Point; and for that Purpoſe have choſen an uncommon Subject, to ſerve for a *particular*

Emblem and ſtately Monument of her Majeſty, Mary Stuart, *late Queen of* Great Britain, France, *and* Ireland, *Princeſs of* Orange.

Here, a Tomb is ſtanding, on the left Side of the Piece, on a Baſement whereon is carved the River-god of the *Thames*. In the Middle of the Piece, on the ſecond Ground, a Princeſs is ſitting in Grandeur on a Throne, repreſenting *England*, with its proper Badges. She leans her Head on her left Hand, and, with her Right, opens the royal Robe of the Deceaſed, which is lined with Ermin, and, with the Scepter and Crown, lies in her Lap, whereon ſhe caſts a ſorrowful Look: She is covered with a black Gauſe-weed, which darkens the Glitter of the Seat and Coat of Arms. *Policy*, on her left Side, quite dejected, is beholding the Tomb, accompanied by *Sorrow*. On the other Side appears the *Proteſtant Church*, languiſhing, ſupported by *Hope*, who points at the Tomb, whereon ſtands a large beautiful antique Vaſe, out of which is growing a Roſe-twig, having but one Bud, whereon *Providence*, ſitting on Clouds, diſpenſes ſome Moiſture, out of a ſmall cryſtal Phial, and, with her Scepter, points upwards at the celeſtial Light, to which *Wiſdom*, *Piety*, and *Sted-*

faſtneſs are ſeen flying, ſupporting, or rather carrying a *beautiful young Virgin* along with them. This Virgin is dreſt in white, and crown'd with Roſes, having a bright Star over her Head; her Hands are croſs her Breaſt, and ſhe is looking upwards with a joyful Countenance. On high appears *God's Love* or *Tenderneſs*, waiting for her with open Arms, having in its Lap a Pelican feeding its Young with its own Blood. The other Characters of *divine Happineſs* before-mention'd are alſo ſeen, and eſpecially, *heavenly or perfect Joy, or Harmony*, repreſented by *Spirits ſinging and playing on Inſtruments*. On the *Vaſe* is a Medal, wherein is carved a Phœnix ariſing out of its Aſhes. Under it, on a black Table, is written in Gold Letters, either in *Latin* or *Engliſh*, I DIE IN ORDER TO LIVE. The Tomb is hung with Feſtoons of Cypreſs, intermixed with Roſes. On the right Side of the Tomb ſtands *Fate*, having, in the left Hand, a Roſe cloſe to the Vaſe, and in the right, a pair of Sciſſors, as if ſhe had cut off the Roſe with them. On the left Side of the Tomb ſtands *Nature* dejectedly holding an Handkerchief before her Eyes, and with the left Hand at her Breaſt. *Envy*, to the right forwards, is taking to Flight, biting an Heart, and looking either at *Providence*, or at the beatified Soul aſcending. About the Throne ſtand *Scotland*, *France*, and *Ireland*, in mourning.

A Second Example.

Here, we may repreſent *Majeſty* on a raiſed Throne, ſitting in full Splendor; *Clemency* and *Authority* ſtanding behind her, and holding over her Head a Crown topp'd with a glittering Star. On her Side may ſit *Religion*, and on a Step below, *Policy* taking Shelter under her Garment. *Quiet*, *Plenty*, and *Succeſs by Land and Sea* may be placed as coming in, and on the other Side, *Peace* accompanied by *Art* and *Science*. Above, in an open Heaven, ſits *Providence* pouring down divine Bleſſing. Over the Throne, on a Cloud, ſhould be *Wiſdom*, *Religiouſneſs*, and *Stedfaſtneſs*.

This *Majeſty* may be here the Subject of this Emblem, and, if it have no particular Characters, ſuit any Kingdom, Power, or Commonwealth in *Chriſtendom*: But if it have any Arms, Device, or Motto, as SUFFICIT UNUS or a Flower-de-Luce for *France*; PLUS ULTRA for *Spain*; HONI SOIT QUI MAL Y PENSE for *England*; then this Majeſty ought to be like that which it is to repreſent.

It

It would not be improper to ſee the *Glory* filled with *Divine Love* or Kindneſs, as before-mentioned, and *Proſperity* flowing from it. *Fright* and *Fear* taking to Flight, and *Envy*, *Fraud*, and *Hereſy* under *Majeſty*'s Feet.

The *active Virtues* I repreſent by Figures, which hold the Crown over Majeſty's Head, and the *Spiritual*, by thoſe ſitting on Clouds, *&c.*

A Third Example.

The Subject of this ſhall be *Innocence murther'd.*

Here *Innocence* is proſtrate, murther'd by *raging Impiety.* She lies near an extinguiſh'd Altar, ſtretch'd out on the Ground, cloath'd in a clean white Garment, betokening an upright undefiled Heart. The cruel Executioner forcibly tears her *innocent Child* from her Breaſt, and at the ſame Time the brutiſh Murtherer is ſtepping from the Eminence whereon he ſat, in order to go off; he is ſtain'd with innocent Blood, and, ſheathing his bloody Sword, tramples under Foot *a Pelican with its Young. Rage* attending him, and firing them with her Torch, is looking back, in great Conſternation, at *Heaven*, which darts many Thunders at her. There, *Divine Juſtice* is deſcending, with Scales in one Hand, and Thunders in the other. *Piety*, bowing before her at the Altar, is praying, and ſhewing her the innocent Corps: Whereupon ſhe doubles her Speed to execute Revenge. Now ſee the Wrath of God expreſs'd, not with bright Sun-beams from on high, but with *fiery and bloody ones.*

Here, *Juſtice*, or divine Wrath, has a flaming red Garment or Vail. *Impiety* is cloath'd in a ruſty copper-colour'd Drapery. The *Executioner*, who miſuſes the Child, has a cruel Aſpect, and is reddiſh. Over *Innocence*, a *little Angel* is aſcending to Heaven, with a *bright Star*, to which, a long Ray ſeems to proceed out of her Mouth; he has a *Palm-branch* in his Hand, to ſignify her *Happineſs.*

The following is a ſhort Sketch of the Actions.

The Head of the Corps lies in the Middle of the Piece, on the Fore-ground, and the Feet towards the right Side, ſomewhat nearer to the Altar, with one Leg a little up, as if there were ſtill ſome Life left. Behind the Altar, *Piety* kneels one Knee, which is in Shade, ſhe receiving her Light from *Juſtice*, who, on the ſecond Ground, is with her Upper-parts directly over the Point of Sight, and her Feet ſomewhat foreſhortned towards the right Side, from whence ſhe is coming.

coming. On the left Side, on the ſame Ground, a little more forward, *Impiety* and *Rage* take to Flight. *Rage* is half ſhaded by dark Clouds, over which Heaven opens. The Fore-ground has a right Light; but *Juſtice* receives her Light from behind. On the left Side of the Piece is a dark Offskip.

Now, as the former Emblem reſpected the *Reward of Virtue*, ſo this repreſents the *Puniſhment of Evil:* In that appeared the *Love of God*; in this, *his Wrath.*

Thus are my Thoughts on theſe Subjects, not preſuming to have handled them with the utmoſt Accuracy; I am far from giving them out as perfect Emblems, ſince that's the Work of great Judgment, vaſt Knowledge, and mature Conſideration: Nevertheleſs, rough as the Plan is, 'tis ſufficient for explaining my Sentiments. And as we always ſtick either more or leſs to Art, and hardly keep ſo much within the Bounds of Curioſity, as not to take ſome Liberties in the Diſpoſition of Things, ſo I have repreſented him, who is taking away the Child, as an Executioner, naked, his Hair tied with a Cloth, and with a Dagger lying by him; and *Impiouſneſs*, as a Prince, with a blood-red Diadem about his Head, and a Staff in his Hand; tho' theſe Figures ought rather to be *Women*; moreover, the Executioner might have been left out.

CHAP. XVI. *Of the* Penates, Lares, *and* Cupids.

ANCIENT Hiſtories relate, that moſt Nations which lived under Laws and Policy, eſpecially the *Hebrews*, *Greeks*, and *Romans*, but moſtly theſe laſt, had certain Figures of Gold, Silver, Copper, or Wood, which they ſtiled *Dii Penates*, in *Engliſh*, *Houſhold-gods.* Theſe they kept as holy, and took ſuch particular Care of, that in caſe they happen'd to be loſt, either thro' Careleſsneſs, Violence, or other Accidents, they thought it foreboded ſome imminent Diſaſter, or bad Luck to befal them; and accordingly believed, when any ſuch were at hand, that thoſe Gods were either removing, or vaniſhed.

The Hiſtorian *Timæus* writes, that they were repreſented like *two beautiful young Men, in a warlike Dreſs, each with a Javelin in his Hand, and by or near them an earthen Fire-pan, over which lay two long Iron-*

Iron-bars croſs-wiſe, turned at the Ends like the Hazel-wands which the Augures held in their Hands at the Time of officiating.

Cicero, treating of the *Penates*, ſays, *they were certain Gods brought forth in the Houſes of particular Men, and worſhipp'd in the moſt concealed and private Places of them.* And in this Senſe *Demophoon* and *Terence* ſpake, when they ſaid, *they would go home and hide their Houſehold-gods, before they betook to their Buſineſs and Callings.*

In Scripture alſo we have the *Teraphims*, or Houſhold-gods, which *Rachel* ſtole from her Father *Laban*, when he went to ſhear his Sheep; as the Rabbi *Eliezer*, in the 36th Chapter of his Diſcourſes, largely treats, ſpeaking of *Laban*, and the preparing of the *Teraphims*.

We have before ſaid, that the *Penates* were in great Eſteem among the *Romans*; which *Dionyſius Halicarnaſſus* affirms, ſaying, they were worſhipp'd at *Rome*, under the Shape of *two ſitting young Men, in very ancient and warlike Dreſſes, and having Javelins in their Hands*; with this Subſcription, DII PENATES, as we find it ſtill in ancient Medals. *Nigidius* was of Opinion, that they were *Apollo* and *Neptune*; and the rather, as by *Apollo* is meant *Heat* and *Drought*, and by *Neptune*, *Cold* and *Moiſtneſs*; judging the Worſhip to owe its Origin to theſe Effects: Wherefore, *Virgil*, in the Eighth Book of his *Æneids*, ſtiles them the *great Gods*, meaning the *Penates*. Others think, that *Jupiter* and *Juno* are ſignified by them; becauſe their chief Buſineſs was to *give Men Help and Aſſiſtance*, and therefore they both derive from the *Latin* Word *Juvare*, ſignifying *to help* or *aſſiſt*. Others again imagine them to be *Caſtor* and *Pollux*; becauſe they, with the *Penates* or Houſhold-gods, were alſo, according to the ancient Poets and Hiſtorians, in very great Eſteem, and the *Roman* Worſhip aſſigned them the firſt Places in their Temples.

It will here be proper to deduce ſomething, touching theſe Gods, from Antiquity, the better to illuſtrate the Point.

We read, that when the Daughter of *Pallantes* was married to *Dardanus*, ſhe brought, in Dower, the Gifts which *Pallas* had made her a Preſent of, being an oblong Shield dropt from Heaven (which ſhe ſtil'd *Palladium*) and the Figures of the *Penates* or *great Gods*. Afterwards, on a Rebellion breaking out in *Peloponneſus*, where *Dardanus* and his Wife lived, he, with many of the *Arcadians*, fled from thence, taking Shipping for *Samothracia*, where, in Conſideration of thoſe Gifts, brought as a Portion, he built a Temple, inſtituting private Solemnities for their Religious Worſhip, keeping them ſecret from the common People, in a Vault under the Ground; and ſoon after,

after, on his Departure for *Aſia*, took them with him, and placed them in *Dardania*, ſo called from his Name. His Son *Ilus*, being imploy'd in building *Ilium*, or *Troy*, tranſplanted thoſe Gods thither. *Æneas* afterwards, having ſaved them out of the Flames of that City, carried them to *Italy*, placing them in the City of *Lavinium*. *Aſcanius*, his Son, removed them to the City of *Alba*, where he dedicated a large and magnificent Temple to their Honour. But, they ſay, the Gods of themſelves, without human Aſſiſtance, returned the next Night, to *Lavinium*, tho' the Gates were faſt, and the Town-wall and Roof of the Temple found intire, and without any Breaches. Which Miracle very much ſurprizing *Aſcanius*, he ſent to *Lavinium* 600 Men, called *Curatores*, of whom *Egeſtus* was Chief, to guard the Gods. At laſt, being carried to *Rome*, they remained without any Alteration, and the *Roman* People committing to them the *Care and Protection of their City, and growing Empire*, placed them, in Imitation of *Dardanus* (that they might not be ſtoln either by Fraud or Violence) in a Vault or Temple under Ground, wherein, after Conſecration, they offer'd Sacrifices to them; not allowing any Perſon to ſpit in this Temple, becauſe the Gods, like *Veſta*, were worſhipp'd with Fire.

They were repreſented as *young Men*, and *ſitting, with Javelins in their Hands*, to ſignify their being adored as *Maintainers* and *Protectors*; for the *Sitting*, hieroglyphically, expreſſes *Stedfaſtneſs in what we deſign to do:* The *Javelins* imply, that they *preſerve from Harm and Diſaſter*; and the *Youthfulneſs* denotes the *Increaſe of their Power*.

The *Lares* were much like the *Penates*, at leaſt in the *Guard and Care of Cities*. They alſo are ſaid to have hid, or kept themſelves ſecret in the Houſes, as well as the *Penates:* Which *Tibullus* affirms, ſaying, that *they have not only the Care of particular Houſes, but alſo of the whole Town.*

The Ancients uſed to place *Dogs* to watch their Idols called *Lares*; as being a Creature kind and fawning on the Family, and fierce and frightful to Strangers. They had the ſame Opinion of their *Lares*, or Houſhold-gods, committing to them the intire Care and Safeguard of their Families. *For this Reaſon*, ſays *Plutarch*, *the* Romans *repreſented them as brisk young Men, dreſt in Dogs-skins. Ovid* affirms, *they were ſometimes exhibited in ſhort Garments, gather'd up on the left Shoulder, and coming down under the right, in order to be more free and looſe in their Motion; becauſe*, ſays he, *their Buſineſs was like that of the*

the Genii (mentioned before) *to inquire narrowly into Men's Actions, for the Puniſhment of the Wicked.* The Philoſopher *Jamblichus* relates, that *They were often worſhipped on the Roads, and had from Time to Time Offerings of Wine and Frankincenſe.*

We ſhall now treat of the Shape of *Children*, diſtinguiſhing them into *heavenly* and *earthly.*

Pouſſin exhibited them too ſquab and full for flying, and thoſe of *Raphael* are generally, chiefly in the Borders of the Hiſtories of *Pſyche*, too hard and muſculous; wherefore, to find a good Form, we muſt keep a *Medium* between both. But *Cupids* ought not to be repreſented ſo *heavy* as earthly Children, yet as *young* as you pleaſe. The *earthly*, contrarily, muſt have *Underſtanding*, in order to handle ſomething, and their Bodies to be *enlarged* according to what they are to do, or carry. But in repreſenting a *Cupid*, who is to *deliver a Meſſage*, I think 'tis proper to give him *Age* and Bulk enough to do the Buſineſs punctually, and the better to expreſs Truth and Nature. As to their *Wings*, they muſt not be made in Proportion to the Weight of their Bodies, like Birds; for their Bodies wave of themſelves, and the Bigneſs of the Wings often creates Deformity, unleſs they are to repreſent *a Fame*, when they ought to be *larger.*

As to the *Loves* or *Cupids* themſelves, they, according to my Apprehenſion, differ as much in Size as Action. The one is, by the Poets, called *Cupid*, and the other *Anteros.* The former creates *Love and Deſire for Voluptuouſneſs*, and the latter leads to *Virtues, Arts and Sciences.* They have both a like beautiful and agreeable Aſpect according to their Ages. *Cupid* is repreſented about 6 or 8 Years old, and quite naked, armed with a Bow and Arrows, and ſometimes holding a burning *Torch. Anteros*, contrarily, has a purple Garment, with bare Arms and Legs only, a Crown of Lawrel about his Head, a burning Torch in his Hand, Sandals on his Feet, and he is about 12 or 14 Years of Age. *Cupid* is wild and frolickſome, *Anteros* ſedate and contemplative.

There is another leſs Kind of *Cupids*, ſomewhat younger and more ſimple than the former. Theſe *increaſe Love, incite the Pleaſure of Voluptuouſneſs, or more ſtrongly delude the Senſes.* To them, in order to ſhew their Simplicity, are aſcribed childiſh and idle Actions, ſuch as Dancing, Skiping about, Running, Rolling, Flying, flinging Apples at each other, *&c.* They muſt not have Quivers, Bows, Arrows, or Torches, but Baskets of Fruit and Flowers, or Chaplets, a Looking-glaſs, or any thing tending to the Pleaſures of *Venus.*

Alexander, Propertius, Philoſtratus, Claudianus, Silius Italicus, Apuleius, and others, relate, that the different *Loves* or *Cupids* do not only reſpect the Charms and Service of *Venus*, but alſo imply *the Deſires and Tendencies of the Heart*; ſince all Men do not affect the ſame Object, but each chuſes for himſelf.

We repreſent *Cupid* or *Love* in the Form of a *little Child*, becauſe 'tis ſottiſh to betake to Venery; for the Actions and Speeches of thoſe in Love are as imperfect as thoſe of little Children; as *Virgil* ſhews in *Dido* —— *She begins to ſpeak, and ſtops in the middle of her Talk.* —— He is exhibited with *Wings*, to ſignify the Inconſtancy of Lovers, who change with every Wind, as we ſee in *Dido*, who was to put to Death the Perſon whom ſhe before ſo dearly loved. He has *Arrows* in his Hand, becauſe they are alſo very light, and do not always hit the Mark; as we have ſaid of Lovers, who are whimſical and fickle when they cannot gratify their Wiſhes; and as the Arrows are ſharp and piercing, ſo the Sins of Concupiſcence no leſs wound the Conſcience. The Arrows are likewiſe an Emblem of Love, which, like Thunder, ſeizes the Heart; for many have experimented the ſorrowful Iſſue of being captivated by the amorous Glances of a beautiful Woman, and, thro' their fiery Paſſions, been led into great Troubles: For which Reaſon *Cupid* is ſometimes repreſented with Thunder in his Hand.

CHAP. XVII. *Devotional Actions of Nations.*

OF all the Perfections of human Nature, Religion is the moſt excellent and moſt univerſal; wherefore all Nations partake of it in their Manner of Living and Service. And as Reaſon principally diſtinguiſhes Man from Beaſts, ſo we any where ſee, that the Uſe of it binds Men to ſome religious Duties; as attending human Underſtanding, and, according to *Jamblichus*, a *Platonic* Sectary, exciting it by a natural Deſire and Propenſity to do Good and ſhun Evil. To which ſome allude by the celeſtial Fire in the Fable of *Prometheus*, with which he animated the firſt Man; thereby ſignifying, that as the Soul is governed by Religion, ſo our Actions muſt chiefly tend to implore a Bleſſing on them, and our *Eyes and Hands be lifted up to Heaven*; knowing, that all Good proceeds from the inviſible Giver of all things, and we ought thankfully to receive it, to his Honour and Glory. We ſhall

ſhall therefore, in order to be both delightful and uſeful, ſhew from Antiquity, how and in what Manner divers Nations, not enlightened by the Goſpel, have dedicated their Worſhip, under Fictions and Fables, to the *inviſible Being*; and begin with the *Egyptians*.

The Cuſtom of theſe People was, when any Perſon prayed to the Gods, that he muſt, as the moſt decent Action, do it *ſtanding, and with lifted up Hands*. Which Poſture was alſo ſtrictly obſerved by the *Romans* in their religious Worſhip, as *Martial* and *Horace* teſtify. *Virgil* likewiſe ſhews, that ſtanding with Hands lifted up ſignifies Worſhip; when he introduces *Anchiſes* (at the miraculous Sight of *Julus*'s Head, encompaſſed with a ſhining Light, and yet his Hair unhurt by the Flame) joyfully turning his Eyes to Heaven, and lifting his Hands in Prayer to *Jupiter*: And, in Confirmation of the Acceptableneſs thereof, a loud Thunder was ſoon after heard, and a Star appeared in the Heavens when dark, which, like a Torch, with a long clear Tail, deſcending towards the Houſe, glid along, and at laſt hid in the Wood of Mount *Ida*, leaving behind a long light Stripe which emitted a ſulphureous Vapour and Smoke: Whereupon *Anchiſes, ſtanding up*, invokes the Gods, and ſacred Stars. *Philo* ſays, that the erect *ſtanding Poſture* denotes an humble Heart wholly devoting itſelf to Heaven. Authors unanimouſly agree, that the Ancients offered their Sacrifices, Vows and Prayers to *Jupiter* in a *ſtanding Poſture*; but to the Goddeſs *Ops*, in a ſitting one; ſignifying thereby, that ſhe was the Mother of the *Earth*. *Pythagoras* enjoins thoſe who pray, to do it *ſitting*: Yet *Plutarch* ſays, that *Numa Pompilius* was the Author of that Cuſtom; thereby teaching, that Vows and Prayers ought to be certain and conſtant.

As to the Poſture of *praying ſtanding*, St. *Paul* ſeems to exhort thereto in his Epiſtles. We find likewiſe in the Old Teſtament, that the Prieſts did, in their Prayers, *ſtretch out their Hands to Heaven*. In the Book of *Judges*, Chap. vii. we read, that in *Gideon*'s Army, the Men who bowed down on their Knees to drink, were, by God's Command, ſent away; but thoſe who drank *ſtanding*, putting their Hands to their Mouths, were choſen, and defeated the *Midianites*. In *Exod.* Chap. xvii. 'tis written, that as long as *Moſes held up his Hands, Amalek* was diſcomfited: Which, as *Adamantius* ſays, ſignifies, that he offered up to God his Actions and Enterprizes, not like creeping Animals who cleave to the Earth, but as *directing his Heart and Thoughts to Heaven*. On which Grounds and Examples, the *Council* of *Nice* ordained *Prayer to be made ſtanding*.

Adoration, ſays *Pliny*, not only conſiſts in *lifting up the Hands to Heaven*, but alſo in their being *open, inſide upwards*, as if we gave them to kiſs. They who adore and ſupplicate, ſays *Hieronymus*, are uſed to *kiſs the Hands:* Wherefore the *Hebrews* judged this Manner of Kiſſing to be very reverential, and ſtrictly obſerved it. *Cicero* and *Catullus* alſo confirm the Signification of *lifting up or ſtretching out both the Hands to Heaven.* *Tertullian*, ſpeaking of praying for the Preſervation and Proſperity of the Emperor, ſays thus: *The Chriſtians bareheaded lift up their Hands, with their Eyes to Heaven in token of Innocence; ſignifying thereby, that they had no Occaſion to be aſhamed, but heartily prayed for their Emperor.* The *Tuſcans* likewiſe, in their Prayers, uſed ſuch a Poſture or *ſtretching out the Hands*; and in adoring their Gods, eſpecially *Jupiter, lifted up their Hands to Heaven.* Of which *Virgil* alſo makes mention in his 4th *Æneid*, where he deſcribes *Jarbas* among the Statues and Altars of the Gods, *lifting up his Hands to Heaven*, humbly and earneſtly imploring *Jupiter.* We read further, that in the *Olympic* Games, anciently celebrated at *Smyrna*, a ridiculous and ignorant Actor was reproved by the Sophiſt *Polemon*, for his awkward Motions with Hands reverſed; becauſe when he was to ſay —— *Oh Jupiter!* —— he turned his Hands downwards, and in ſaying —— *Oh Earth!* —— he looked up to Heaven. But theſe perverſe Geſtures, proceeding from ancient Cuſtoms, are ſtill ſeen among the *Romiſh* Clergy, who, as often as they pronounce the Word *God* or *Lord*, give the Bleſſing to the Congregation; and in praying for the Proſperity of the People, ſtretch out their Hands on high. In the Medal of *Gordianus Pius*, we ſee a ſmall Figure with the Arms thus extended, and the Hands open, with a Motto alluding to the Matter, PIETAS AUGUST. But, to return to the ancient *Ægyptians:*

They uſed to repreſent the Deity in an hieroglyphick Manner by a *Circle:* And, agreeable thereto, the Philoſopher *Pythagoras* enjoined a turning round in the Adoration of the Gods. *Alcinous* ſays alſo, that he gathered from the *Greek* Writings, that they had an ancient Cuſtom of running round the Altars when they offered Sacrifice, beginning from the left to the right Side, according to the Zodiac, and then running from right to left. *Plutarch* thinks, this was done in Imitation of the heavenly Motions in their continual Rotation, which Mortals ought to follow: Tho' others pretend, that thereby was meant the continual Changes and Inſtability of human Actions. As for the continual Motion and turning of the Body in Prayer, we find it to have been the Cuſtom of divers Nations; and in this Senſe the Poet

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Propertius, in his 1ſt Book, accoſts his Miſtreſs, ——— *I have often turn'd round before your Door, and offered up to you my Soul and my Prayers.* Like which, there is a Paſſage in *Suetonius*, when he ſpeaks of the Anceſtors of *Vitellius*, ——— He had, ſays he, a particular Addreſs for Flattery, and was the firſt who commanded divine Worſhip to be paid to *Caius Cæſar:* And no Perſon durſt, after his Return from *Syria*, appear in his Preſence without being covered, and turning ſeveral times round, with the Face downwards. *Numa Pompilius* ordained, that Men ſhould turn ſeveral times round, in Prayer to Heaven, and afterwards ſit down; thereby intimating, that, in wordly Affairs, Mortals muſt expect nothing but Inconſtancy and continual Change, which they ought to bear with Patience and Reſolution. Add to this what *Pliny* ſays; that the Manner of turning round in Prayer was from the left to the right Hand, in Imitation of the Earth; which, according to him and others, turns on its Axis after that Manner. Hiſtories inform us, that as *Camillus*, in Prayer, turned round, according to the *Roman* Cuſtom, he ſuddenly fell: By which Accident the People (much addicted to Superſtition) would needs preſage his Ruin, which happened ſoon after. We read alſo, that *Marcellus*, being at War with the *Tranſalpine Gauls*, and come to a Town called *Capide*, in order to charge them, his Horſe, affrighted by the Shouts of the Enemy, went backwards; wherefore, to encourage his Men, he turned him round as if he were adoring the Sun, according to the *Roman* Cuſtom before Battle, and thus covered the Accident without the People's perceiving it.

We ſhall now, for the Reader's greater Satisfaction, treat of *Piety*, and what relates to it.

The Ancients chiefly eſteemed the Altar as an Hieroglyphic of Piety, offering, according to their Opinion, their Prayers to the Gods by means of Fire; which being ſuppoſed a Medium between heavenly and human Things, they pretended it to be a Mediator or Meſſenger. Accordingly *Virgil*, in his 12th *Æneid*, —— *I touch the Altar, and call the Fire upon it and the Gods to witneſs*, &c. They urge further, that Fire unites with material Parts, and always riſes upwards from below; as knowing all our earthly Actions, and imparting them to the heavenly Spirits. Hence we ſee, that the Manners of offering Sacrifices are not without ſome Foundation in Reaſon, becauſe the Laws of Nature were always purely obſerved. And ſince the World has been enlightened with the Truth, Fire is cuſtomarily uſed in divine Service, and no Sacrifice was thought acceptable without it. Indeed,

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if earthly Creatures can in anywiſe reconcile us to Heaven, nothing has greater *Affinity* with the Spirit than Fire, as it lights and clears every thing. Wherefore they think, they may repreſent the *Genii* and Angels, even the Deity itſelf, by it.

As to the *Altars and Piety*, we ſee, in the Medal of the Emperor, *T. Ælius*, a Figure with open Hands, which, as before obſerved, ſignifies *Worſhip*; and by it, an Altar, with theſe Letters, PIETAS. In one of *Hadrianus Auguſtus* is the ſame Figure, between a Stork and an Altar adorned with Ground-Ivy; with this Inſcription, PIETAS AUG. In one of *Diva Auguſta Fauſtina* appears a Woman, lifting up her Garment with the left Hand, and laying the Offering on the burning Altar with the other; having the Word PIETAS. In the Medal of *Lucilla* we ſee a Figure ſtanding behind an Altar, with a Cup in its Hand, as ready to offer; with the Word PIETAS. In that of *Antoninus* is the Figure of *Piety*, opening the right Hand as a Token of Adoration, and with the left ready to put the Sacrifice on the Altar; with the ſame Inſcription. In the gold Medal of *L. Ælius Cæſar*, the right Hand of the Figure is in the ſame Action, and the left holds a Gift; alſo inſcribed PIETAS.

We offer Prayers and Supplications either in making Vows or receiving Favours in conſequence of them. Hence proceed the various Inſcriptions on Medals; which nevertheleſs do all allude to Piety, whether in praying for Help or returning Thanks. Accordingly we find in the Medal of *Julia Pia Aug.* a Woman tucking up her Garment on the left Side, and offering with the right; with this Inſcription VOTA PUBLICA. But in one of *Hadrianus* are two Figures, one like the Emperor, and the other holds in the left Hand a Palm-ſprig, and, with the right, offers him a Cup, having this Motto, ADVENTUI AUGUSTI. In one of *Domitian* is a burning Altar, inſcrib'd, PRINCEPS JUVENTUTIS.

The Altars were anciently, as they are now-a-days, Places of Safety and Protection. Wherefore *Priamus*, in *Virgil*, having loſt all Hope of Preſervation, took Sanctuary at the Altar; of which his Wife had ſaid, —— *This Altar ſhall protect us all.* *Cicero*, ſpeaking of the Actor *Roſcius*, ſays, —— *We run into his Houſe as to an Altar.* And *Ovid*, in his *Triſtib.* —— *The Altar only is left me in my Misfortune.*

The *Athenians* had a particular Altar dedicated to *Mercy and Compaſſion*; as we gather from the Poet *Papinius*, and *Lactantius Grammaticus*, and from *Apſinis* in his *Rhetoric.* *Plutarch*, treating of Superſtition,

perſtition, calls the Altar *abominable*. *Xenophon*, in his ſecond Book of the State of *Greece*, takes *Veſta* for an Emblem of Refuge to the Altar: *When* Theramenes, ſays he, *had heard the Things, he took to* Veſta *for Refuge*. *Pollux* calls *Veſta* the *Altar of Offering*; eſpecially that at the * *Prytaneum*, where the everlaſting Fire was kept. *Dionyſius Halicarnaſſus* ſays, that *Romulus* built a Temple in Honour of *Veſta*, and as a Memorial of his having divided the *Roman* People into 30 Wards. *Suetonius* writes almoſt the ſame in the Life of *Tiberius*.

In fine, the Altars were ſet up for Sacrifices and Prayer, to obtain divine Favour and Bleſſing; tho' few have determin'd, which of the various Sacrifices was beſt and moſt approv'd by the Ancients; who offer'd to the Almighty only in Spirit and Underſtanding, without uttering a Word. Wherefore the *Ægyptians* honour'd the Crocodile, as having no Tongue, applying it to the divine Silence. They praiſed the Spirits and Souls of the Ever-bleſſed; and offer'd to heavenly Things material ones, ſuch as had ſome Affinity with them, *viz.* Fire to the Sun, *&c.* But to the evil Spirits, or Devils, they brought Offerings that they might not hurt or obſtruct them, or that their Uncleanneſs might not pollute the Sacrifice, or the Savour of the Meat. The † *Ægyptians* always thought it abominable to expiate with the Blood of Animals, and therefore offer'd only Prayers and Frankincenſe. The Kings of the *Ptolemaic Line* enjoyn'd them Sacrifices to *Serapis* and *Saturn*, to whom they built Temples without their Towns, wherein to offer Beaſts, as uſual; tho', in after Times, according to the inhuman Cuſtom of *Buſiris*, on his uſurping the Countries and Places bordering on the *Nile*, they offer'd Men. But of Offerings we ſhall treat further in the following Chapter.

CHAP. XVIII. *Of the different Offerings of Nations, and their Rites.*

AS from higheſt Antiquity down to theſe Times, different Regards have been had for many Perſons and Places, and the Knowledge thereof much concerns an Artiſt, ſo he ought diligently to

* The Place in *Athens*, where the Judges and Magiſtrates ſat; and where thoſe, who had done any conſiderable Service to the Common-wealth, were maintain'd at the publick Charge.

† *Macrob. Saturn.* lib. i. cap. 7.

to enquire into the ancient Manners and Cuſtoms relating thereto, both in general, and with reſpect to particular Countries.

Scripture informs us, that the *Athenians* were very religious; wherefore they, as well as the *Romans*, leſt they ſhould forget a Deity, would rather ſet up an Altar to the *unknown God*, and make Offerings thereon, than be any ways negligent in the Duty of Worſhip. From which Altar, St. *Paul* took Occaſion to preach ſo powerful a Sermon, touching *Chriſt* and his Goſpel, as thereby to bring over many Souls to Chriſtianity.

We muſt conclude, that ſo many Altars required many Prieſts; who were as different in Dreſs as the Gods and Manner of Offering; thoſe of *Jupiter* not at all like *Priapus*'s, nor *Diana*'s thoſe of *Bacchus*, as we ſhall ſhew in the Sequel.

The great Laver of the *Jews* evidences, that their Prieſts obſerved a perfect Cleanlineſs in their Worſhip. Even the Almighty himſelf ordered *Moſes* to put off his Shoes, when he appear'd to him in the burning Buſh, and that any Beaſt or Man who touched the Mount or its Borders, ſo long as he was preſent, ſhould be ſhot or ſtoned.

It is not probable, that the Heathens were ſo nice in this Point; nevertheleſs, the preſent Cuſtom induces us to believe, that their Anceſtors no leſs obſerved this Decency in their Worſhip; ſince, to this Day, even Chriſtians are not allowed to enter the Moſques of the *Mahometans*; tho' of all Infidels they are the leaſt Obſervers of religious Ceremonies.

I think it amiſs to deride the *Ægyptians* in particular, for paying divine Honour to ſome Beaſts; becauſe moſt Nations, eſpecially the *Greeks*, (who excell'd in Wiſdom and Knowledge) as likewiſe the ſtrict *Romans* were infected with the ſame Superſtition.

Macrobius writes, that King *Janus* was the firſt who introduced and eſtabliſhed in *Italy* the Offerings to the Gods; and that he himſelf was afterwards worſhipp'd as ſuch, even ſo much, that the ancient *Romans* never ſacrificed before they had invoked him as the Inventor and Protector of the Offerings; for they believed, he always ſat at the Gates of Heaven, and that the Prayers of Mortals could not reach the Gods if he denied them Entrance, nay, he muſt even lend them an Hand to go forward, becauſe Prayers, which *Homer* calls *Women*, are lame and Cripples.

The moſt ancient Nations who brought Offerings (of which the *Ægyptians* were doubtleſs the principal) did not make uſe of Beaſts, but

but Herbs, Flowers, Trees, and Plants, as likewiſe Perfumes; (they therefore who anciently lived on Beaſt's Fleſh did it, as reported, for want of Fruits) and this on an Opinion of *Pythagoras*, who forbad the Eating of Meat or Blood, as judging that the Soul had its Reſidence therein: Altho' *Euſebius* relates, the ancient Divines maintained, that no Beaſts, even no Meal, Honey, Fruits or Flowers, ought to be offered; *for*, ſays he, *God knows them who fear him, and favourably accepts the pooreſt Leaf they lay on the Altar, regarding their Hearts and Inclinations, and not what they offer with their Hands.*

It's certain, that, in old Times, a deteſtable Cuſtom prevailed among almoſt all Nations, of butchering Men for Victims; as, we learn from credible Authors, was practiſed to *Diana Tauriça*. And not only the ancient *Scythians*, but alſo the *Ægyptians* and *Romans* were infected with this Cruelty; the former offering ſuch Victims in Honour to *Juno*, and the latter to *Jupiter*, called *Latialis*, whom they eſteemed the Protector of the *Latins*. *Sicinnius Dentatus*, (or the *tooth'd*, as being ſo born) very famous for martial Exploits, was the firſt among the *Romans* who ſacrificed Men to *Mars*. *Athanaſius* relates, that divers other Nations, after their Return from Conqueſt, had a Cuſtom of dividing their Priſoners into Hundreds, and that one out of each, as the unlucky Lot fell, was ſacrificed to *Mars*. *Varro* alſo teſtifies, that the wandering *Trojans*, on their Arrival at laſt in *Italy*, offered, according to the Oracle, one Man in ten to *Pluto* and *Saturn*. *Ænæas*, as *Virgil* informs us, *choſe eight young Gallants out of the Priſoners he took of the Enemy, to ſacrifice them to the Gods of Hell for the ſake of* Pallas *deceaſed*. *Diodorus Siculus* mentions, that the People of *Carthage* ſacrificed to an Idol of Metal, repreſenting *Saturn*, holding out its Arms bent, young Men as a Burnt-offering, by conſuming them alive in the Flames of a red hot Oven placed under this Figure. Which Offerings were long retained among thoſe People, 'till at laſt, having them in Abhorrence, they put a live Deer to the ſame Uſe: Yet, ſome Time after the Death of *Alexander the Great*, on being viſited with the Plague, and the Town cloſely beſieged, and reduced to Famine by *Agathocles*, King of *Sicily*, they, according to the common Cuſtom of Nations, had recourſe to their imagined Tutelar-gods, Prayers, and old Superſtitions, believing, that *Saturn*, provoked by the Change of Offering, (which their Anceſtors, with great Devotion, appropriated to him) had, as a Puniſhment, cauſed this Diſaſter and irreparable Damage to befal them: Which Opinion ſo influenced on the Minds of the Citizens, that they barbarouſly, in one Day, offer-

ed 200, others ſay 300, Youths of noble Birth, to that Idol as an Attonement. The ſame Writer adds, that the *Phœnicians* exceeded all other Nations in that unnatural Practice; inſomuch, that in a frantic Extravagance, and to appeaſe the imagined Wrath of the Idol *Saturn*, they ſacrificed their own Children; and afterwards, abating that Cruelty, they made uſe of thoſe of other Men, whom they ſecretly bought or ſtole for this abominable Purpoſe. But *Plutarch* ſays, that *Gelon*, King of *Sicily*, having vanquiſhed the *Carthaginians* in the Battle of *Hymera*, forced them to promiſe, never more to offer either their own or other Men's Children in ſuch a Manner. *Quintus Curtius* teſtifies, that this cruel Cuſtom prevailed among the People of *Tyre*, till the Deſtruction of that City. And, according to St. *Auguſtin*, the ancient *Gauls*, Inhabitants of *France*, as now called, and ſeveral other Nations were defiled with this Abomination. *Heliogabalus*, one of the greateſt and moſt extravagant Tyrants who ever ſat on the *Roman* Throne, cauſed all *Italy* to be ſearched for beautiful and noble Youths whoſe Parents were ſtill alive, barbarouſly, and to the greater Sorrow of their Families, to offer them as Victims. The *Jews* are alſo, not without Reaſon, much cenſured by *Appion*, *Julian* the Apoſtate and others, for having ſacrificed Men to Idols; abhorring the Cruelty of *Jephthah* Chief of the *Gileadites*, in delivering up his Daughter for a Burnt-offering. This deteſtable Superſtition was not only prevalent among the Heathens, but alſo among the Kings of *Judad*, the Rulers of God's choſen People, in making their Children paſs thro' the Fire, offering them up to *Moloch*; as we read of *Ahaz*, and *Manaſſeh*, 2 *Kings* xvi. and xxi. and as *Joſephus*, *de Antiq.* lib. 2. ſays, after the Manner of the *Canaanites*. *Cambyſes*, King of *Perſia*, and *Alexander the Great*, after him, by publick and univerſal Laws, prohibited their Subjects theſe abominable Offerings: Yet, not being long obſerved, the Emperor *Hadrianus*, under ſevere Penalties intirely ſuppreſt them. *Hercules* firſt aboliſhed the killing of Men for a Sacrifice to *Saturn*, offering him ſo many burning Lights in their ſtead, and thereby reformed the inhuman Cuſtom. This he did on his Return from *Spain*; and aſſigned for Reaſon, that the *Greek* Word φῶς, (which the Oracle of *Dodone* had made uſe of for the Inſtitution of that Solemnity) ſignified *Light*, as well as *Man*, and that therefore they were to offer to *Pluto* † baked Figures of Clay, and burning Torches or Candles inſtead of Men: For which Cauſe, they, on the Feſtivals of *Saturn*, called *Saturnalia*, made Preſents to one another of little Figures and

† *Macrob.* l. 1. c. 7.

and burning Wax-candles. But *Lycurgus*, the *Lacedemonian* Legiſlator, ordained, that Pigs ſhould be uſed for Victims inſtead of Men.

The Image of *Diana*, mentioned before, which *Iphigenia* and *Oreſtes* had brought, bound up in a Bundle of Willow-branches, from *Chersonesus Taurica*, now called *Crim*, was worſhipp'd by the *Lacedemonians* with great Reverence. They anciently offered to it Men, who were choſen by caſting the Lot: This cruel Cuſtom *Lycurgus* altered thus; they led Youths to the Altar of the Idol, and whipped them ſo long till, according to their Inſtitution and the Will of the Oracle, it was ſprinkled with human Blood: And this was done to encourage young People not to fear the Cuts and Wounds they might receive from the Enemy in Battle.

Plutarch alſo relates, that anciently, when the Plague had made a ſad Havock at *Lacedemon*, the People were informed by the Oracle, that the Infection would ceaſe if they offered yearly ſome noble Virgins. The *Lacedemonians* obeyed. At laſt it happened, that the Lot fell on *Helena*; who being led for Sacrifice, an Eagle deſcended and ſnatch'd the Weapon out of the Prieſt's Hand, carrying it over a Field, where he dropped it on a Heifer. *Ariſtides*, in his 19th Book of the *Italian* State, mentions the ſame Accident formerly happening at *Rome* to *Valeria Luperca*.

The Head, ſays *Heſychius*, Biſhop of *Jeruſalem*, *as having of all that is created, Reaſon, is called Underſtanding, and has planted its Seat in the Heart.* God alſo formerly commanded, that the Head and Liver, and all that belonged to it, ſhould be a Burnt-offering to him: For from the Heart and the Liver come forth the Springs and Motions of our carnal Appetites. And in this Senſe St. *Paul* bleſſes his Congregation, ſaying, ——— *The Peace of God, which paſſes all Underſtanding, keep your Hearts and Minds*, &c. The Prophet *Iſaiah* ſays likewiſe, *the whole Head is ſick, and the whole Heart faint: From the Sole of the Foot even unto the Head, there is no Soundneſs in it.*

Herodotus writes, that the *Scythians* worſhipp'd divers Gods, but did not erect either Temples, Altars or Images, other than to *Mars*, altho' their Manner of Sacrifice was one and the ſame to all their Gods; and which I think not improper to mention here. The Victim being brought to the appointed Place, with its Fore-legs tied, the Prieſt followed, ſtriking it on the Head; which cauſing it to ſink, they thereupon invoked the God to whom it was to be offered. Then he threw a Rope about its Neck and ſtrangled it, and pulling the Skin and Fleſh from the Bones, he put the ſame, if they had no Wood, on the Bones

with other burning Mixtures, in order to boil it; and if they wanted the neceſſary Kettles, they put the Fleſh into the Skin again, and thus broiled it on the Fire. This being done, the Prieſt offered the Victim to the God they intended. But among all their Victims the Horſe was the chief, which therefore they dedicated to *Mars*; whoſe Temple, when damaged and decayed by Rains, Dampneſs and a bad Climate, they retrieved in the following Manner. They gathered many Branches, Twigs, and Chips of Trees, piling them into a large ſquare Heap, made perpendicular on three Sides, and ſloping on the fourth, ſo as conveniently to ſtep on: In the middle of this Heap, they laid a large Knife, not unlike the preſent *Perſian* or *Turkiſh* Scimitars; which they imagined to be the true Image of *Mars*, whom they moſtly worſhipp'd and honoured with their Offerings.

That the Horſe was anciently firſt ſacrificed to *Mars*, the Hiſtories of the *Greeks* and *Romans* plainly evince. The Annals of the latter teſtify, that they uſed to offer yearly to him, in the *Campus Martius*, on the 12th of *December*, an Horſe which had won the Prize in the Race; thereby beſeeching the God to favour their warlike Enterprizes with Succeſs. *Pauſanias* reports, that *Tyndarus*, Father of *Helena*, who was raviſhed by *Paris* and carried to *Troy*, having determin'd the utmoſt Revenge, aſſembled all the *Grecian* Princes in Conjunction with her Conſort *Menelaus*, vowing, by the Sacrifice of an Horſe, to revenge by Sword the Affront put upon him and his Family. Some alſo pretend, that the aforeſaid Feſtival, kept on the 12th of *December*, has been celebrated on the 12th of *October*, and that the Name of *October* was given to the Horſe appointed for thoſe Purpoſes. On which Occaſion, a great Conteſt one time aroſe at *Rome* about the ſacrificed Horſe's Head; ſome inſiſting to have it on the Capitol, and others, on a Tower of the City, called *Manilia*. The Solemnities of this Rite were performed in the following Manner: On the 12th of *October*, they led a fine Horſe, deckt with Garlands of Greens, intermixed with Flowers and Loaves of Bread, thro' the Streets and Quarters of the Town, and being arrived at the *Campus Martius*, they there killed and offered him to *Mars*, for obtaining Proſperity and Fruitfulneſs. This was done to beſeech the God ro prevent ruinous War; in which, the Cavalry cauſes the greateſt Damage and Deſtruction to the Product of the Field: For it would be abſurd to think, that the *Romans*, who pretended to be deſcended from the *Trojans*, ſhould offer the Horſe to *Mars*, after the *Greek* Manner, and in Conformity to the Intention of *Tyndarus*, in order to be revenged of their Anceſtors; where-

wherefore it was only for the Reaſon aforeſaid. The *Lacedemonians*, as *Feſtus* affirms, had alſo a Cuſtom of offering an Horſe yearly on Mount *Taygetus*; burning him to Aſhes for the Wind to ſcatter into all their Towns, Villages and Diſtricts. And *Pauſanias* mentions, that the *Macedonians* ſacrificed on the ſame Mount, an Horſe to the Sun, in Imitation of the *Perſians*. *Xenophon* aſſerts the ſame in his Memoirs, when he relates, that they made *Curio* a Preſent of an Horſe for that Purpoſe; knowing it was the Cuſtom of the *Perſians* to honour the Sun with ſuch a Victim. He ſays further, that the *Sarmatans* bred Horſes for Sacrifice and Suſtenance. The *Salentines* likewiſe offer'd Horſes, and afterwards burnt them, in honour to *Jupiter*. The People of *Rhodes* offer'd to the Sun a Chariot with four beautiful Horſes, which they drove into the Sea, to be ſwallow'd up by the Waves; believing the Sun ran round the World equipp'd in that Manner. We read in the heroic Poems of *Philoſtratus*, that, in order to overcome their Enemies, they were obliged to offer to the Sun a white Foal who had never known the Bridle or Spur: This was done by the Advice of *Palamedes*, to buoy up and animate the *Greeks*, who, at the Siege of *Troy*, were ſtruck with Frights and Fears at the Sight of a ſudden Eclipſe which then happen'd.

Origines intimates, that the offering a Bullock before the Tabernacle, according to the ancient *Jewiſh* Rite, ſignified, that *we muſt ſubdue all Pride and Haughtineſs*; and by a Calf, *the having overcome the Weakneſs of the Fleſh.*

The *Bœotians* had a Cuſtom of ſacrificing to *Neptune* a Bullock, called with them *Mucytes*, or bellowing; becauſe his Noiſe has ſome Affinity with that of the Billows when violently agitated by the Winds. The Bullocks, which the Prieſts ſelected for that Deity, ought to have dark and black Hair, thereby to ſignify the dark Depths of the Water. Wherefore many think, that the Eagle is called, by the *Latins*, *Aquila*, from the Word *Aqua*, as having a dark and blackiſh Colour. For the ſame Reaſon, the Sea-gods are uſually repreſented with brown Complexions, blueiſh Hair and Garments, and with full Cheſts and broad Shoulders, like Bullocks. As to the *Tauri Ludi*, or Bull-ſolemnities in uſe among the ancient *Romans*, they were not inſtituted by them in Honour to *Neptune*, but for the infernal Gods, whom they believed were thereby moved to Compaſſion, when, under *Tarquinius Superbus*, the City was afflicted with a Plague, which carried off Abundance of Women with Child, and the People imputed the Misfortune to the eating the Fleſh of black Bullocks.

The

The Sacrifices which the *Roman* Cenſors uſed to offer every fifth Year for their Purification, and called *Solitaurilia*, conſiſted of a Boar, a Ram, and a Bull.

The offering a Bullock, as we gather from Hiſtory, was generally, eſpecially among the *Romans*, a Token of Victory gained over the Enemy: Accordingly, *Juvenal* ſays, *They led to the Capitol a large black Bullock marked with Chalk.* But here it muſt be obſerved, that the *Lacedemonians* in ſome Sort imitated the *Romans* in ſeveral of their Sacrifices of that Nature; for when the latter got a Victory by Slaughter and taking the Enemy Priſoners, they offer'd a Bullock; but when without Blood-ſhed, a Sheep. The *Lacedemonians*, contrarily, ſacrificed a Bullock, on obtaining a Victory without Cruelty or Blood-ſhed; and a Cock, when it was got in the open Field, in a pitch'd Battle, preferring Enterprizes performed with Reaſon and Conduct, to thoſe effected by main Force.

We read likewiſe, that anciently, eſpecially among the *Romans*, the Bullock was ſo much regarded, that it was as capital to kill one, as to murther a Citizen. Wherefore *Erichthæus*, reigning at *Athens*, order'd, that at the yearly Feſtival, wherein a Bullock was ſacrificed, the *Popa*, or Prieſt (whoſe Duty requir'd him to furniſh the Cattle, and to cut their Throats when knock'd down) ſhould, after the Solemnity was over, and in Maintainance of the Law, forſake the Town and Territory, firſt leaving the Ax at the Foot of the Altar.

The *Theſſalians* were enjoined by the Oracle of *Apollo* at *Dodone*, to offer Sacrifice yearly on the Tomb of *Achilles*; and to furniſh the Neceſſaries from their own Country; namely, two tame Bulls, one black and the other white; the Wood from Mount *Pelion*; the Fire out of *Theſſaly*; and Flower and Water from the River *Sperchius*. With theſe were to be uſed Garlands and Feſtoons of Greens, intermix'd with Amaranths, that, in caſe the Ships, bringing the Neceſſaries from other Countries, ſhould be kept back by contrary Winds, at leaſt ſuch Greens and Flowers as never wither, might not be wanting to hang on the Tomb.

Apollodorus and *Athenæus* relate, that *Hercules* was ſo great an Eater, as often to devour a whole Bullock at a Meal: For which Reaſon, the Ancients dedicated to him the Water-foul, called by the *Greeks* λάρος, in *Engliſh* Sea-mew; becauſe this Bird, according to *Suidas*, is very voracious; nay, on account of this Exceſs in eating, they brought him Offerings, whereby Men were not allowed to uſe any other Expreſſions than Curſing and Swearing. *Lactantius* and *Apollodorus* relate the Story

Story thus; *Hercules* on a Time travelling with ſome Companions thro' *Rhodes*, and being very hungry, met with a Country-man at Plough with a Couple of Oxen, which he deſired to purchaſe for filling his Belly; but the Man rejecting the Proffer, *Hercules* took the Cattle by Force, and with his Companions eat them up. The other, inrag'd and frantic hereat, curs'd and ſwore at *Hercules* as he was eating; who laughed and banter'd him, ſaying, he never eat a better Morſel, or with more Guſto, in all his Life. Wherefore the Inhabitants of that Iſland erected an Altar to him, after his Deification, whereon was carved a Yoke of Oxen; offering thereon, at certain Times, a Couple of Oxen: At which Solemnity the Prieſts and People buſtled about, and made a great Noiſe, by curſing, ſwearing, and other Impieties, which they thought would pleaſe the God, in Remembrance of the Adventure with the Plough-man.

I muſt ſubjoin another Sacrifice to the Honour and Memory of the deified *Hercules*, not leſs fooliſh than ridiculous. *Suidas* relates, that the *Bœotians* on a certain Time leading an Ox for Sacrifice, he broke looſe and ran away. Whereupon the Mob, unwilling to pretermit the Time for Celebration, ſtuck an Apple on four Sticks, with two ſmaller on top, repreſenting four Legs and two Horns; offering this, with great Solemnity, to *Hercules*. Others aſcribe this Apple-ſacrifice, inſtead of an Ox, to the *Athenians*: And *Julius Pollux* teſtifies, that it was long in uſe among the *Thebans*. Yet *Pauſanias*, in his Memoirs, reports, that as the Apple-tree is ſometimes accepted by the Gods, in token of a propitious Sacrifice, ſo the *Bœotians*, at the Ox's running away, offer'd to *Hercules* an Apple-tree, having but four Branches, inſtead of the four-legged Beaſt; whence it became afterwards cuſtomary to conſecrate that Tree to this God. And *Apollodorus* affirms, according to *Zenodotus*, that thoſe Offerings of the *Bœotians* were inſtead of Rams and Sheep.

The imploring Help and Favour by means of a Bullock, reminds me of a Cuſtom of the ancient *Scythians*, now called *Tartars*, who killing and ſtripping a Bullock, the Perſon who had received any Injury from another, took the Skin, ſpread it on the Ground, and ſat upon it with his Hands behind him; and thoſe who, in paſſing by, promiſed to give their Aſſiſtance, trod on the Skin with the right Foot, thereby ſignifying the Means they propoſed to uſe for the injur'd Perſon's Satisfaction. This Cuſtom is largely deſcribed by *Lucianus* treating of Friendſhip, under the Name of *Toxaris*. And, ſpeaking of the *Homolots*, he ſays, that when

when they deſigned inviolably to engage themſelves to each other, they kill'd an Ox, and cut him into Bits, to give to People as they paſſed by: Which Cuſtom is ſtill ſolemnly obſerved by the *Circaſſian Tartars* inhabiting between the Rivers *Tanais* and *Phaſis*: And all ſuch Paſſengers as get a Piece of ſuch an Ox, think themſelves ſo bound in Friendſhip, and ſo much obliged to the Giver, as not to ſcruple hazarding either Goods or Life in revenging the Injury done to their Friend.

The *Athenians*, in thankful Acknowledgment of the profitable Labour of the Ox, ſtamped his Image on their Coin called *Didrachmum*. Wherefore, we read in *Homer*, and other Writers, that they uſed to buy Merchandizes by certain Numbers of Oxen: As in the ſecond Book of his *Iliads* he has it,——*Every Thing of that Kind is ſold for a Hecatomb*, i. e. an hundred Oxen: Or, in better Terms, for an hundred Pieces of Gold or Silver Coin with their Impreſs.

Pindarus mentions, that the *Hyperboreans* performed their * Hecatombs, or great Sacrifices, to *Apollo* with Aſſes: Wherefore *Callimachus* ſays, that that God took Delight in the killing a fat Aſs.

But the *Ægyptians* hated this Creature, not only for his Dulneſs and Stupidity, but alſo for his Skin mix'd with brown and white; which they accounted abominable, and unfit to be offer'd to the Gods. Accordingly, they abuſed him as much as poſſible, flinging Stones and Clods of Dirt and Mud, and pricking him with ſharp pointed Sticks; and when, in the Purſuit, they found him on a convenient Eminence, they made him roll down it. Hence ariſes the comparative Proverb applied to contemptible Perſons, *The Aſs of Egypt*.

Theſe People were not the only ones who paid Honour to the Hog: Other Nations have ranked it with their Gods. For this Creature was formerly ſacred in *Candia*, where they believ'd, that *Jupiter*, at his Birth, ſuck'd a Sow, which, by her grunting, intirely drown'd the the Cries of the Child; tho' ſome will rather aſcribe this Kindneſs to the Goat of *Amalthea*.

The ancient *Italian* Kings had a Cuſtom, to offer an Hog in their nuptial Solemnities: And the Great, in their nuptial Feaſts, brought, according to the *Tuſcan* Manner, an Hog to the Altar, conſecrating it to the Tutelar-gods, and Preſiders over new married Perſons: Which was the general Cuſtom of the *Greeks* as well as of the *Latins*.

* *A* Greek *Word, ſignifying an Offering of an* 100 *Beaſts.*

They

They of *Argos* celebrated the Feſtival called *Hyſteries*, by offering an Hog in Honour to *Venus*. Of which *Callimachus* largely treats; tho' we find the *Sicyonians* dedicated to her all Kinds of Beaſts, as *Ariſtophanes* teſtifies, ſaying, *they kill'd an Hog to offer to* Venus.

They likewiſe offered an Hog to the Goddeſs *Maja*, (by whom is meant the *Earth*, thus called, according to *Cornelius Labeo*, as ſignifying *Greatneſs*) becauſe this Creature makes great Havock among the Corn and Grain, and is very prone to tear up the Ground; as *Horace* ſays, ——*The Hog loves the Mud*; for theſe Beaſts were ſacrificed to the Gods, either on account of their Likeneſs and Agreement, or Diſſimilarity and Averſion. Wherefore the Poets mention, that the Hog was firſt offer'd to *Ceres*, for the great Miſchief it did to the Corn. *Veranius* ſays, they alſo offer'd a Sow to *Ceres*, after a Funeral, for purifying the Family.

On making a Peace, Alliance, or Truce, they offer'd an *Hog*: As *Virgil* affirms, —— *He made the Peace during the killing of a Sow.* Though *Quintilian* and *Servius*, in their Remarks, ſay, that *Virgil* means an Hog; becauſe in that Solemnity was always uſed an Hog or Boar. *Suetonius*, in the Life of *Claudius Cæſar*, reports, *that he made an Alliance with the Princes, during the Offering of a Sow*; tho' *Titus Livius* ſpeaks likewiſe of an Hog.

The *Moſaic Law* enjoined the King or Princes to offer for their Sins an He-goat; and thoſe who had no publick Employments, a She-goat or Lamb. *Aaron* was commanded to offer, for himſelf and Family, a Calf, as harmleſs or righteous; and an He-goat for a Sin-offering. And we learn from *Heſychius*, Biſhop of *Jeruſalem*, that the High-prieſt, after having offer'd an He-goat for a Burnt-offering, was allowed to go into the Holy of Holies, cloathed in a white Linen-coat, with a Girdle of the ſame, and Breeches and Mitre of fine twined Linen; as ſignifying, that being reconciled to God, purified in Body and Soul, chaſte, ſober, and righteous, fill'd with godly Underſtanding, and the Gifts of the Holy Spirit, he might enter into that Place.

The offering He-goats and Sheep under the Law implies, a mortifying and rooting out all Impurites and carnal Luſts, as *Adamantius* explains it, and to which *Cyril* agrees; for Scripture, hieroglyphically, commonly takes the He-goat for Men plung'd in ſtinking, impure, and all Manner of extravagant Deſires; as alſo plainly appears by our Saviour's Words, when, at the laſt Judgment, he will ſet the Sheep or Elect, with all Bleſſings on his right Hand, and on the Left, thoſe, who, by ſtinking Sin, are unworthy of his Pity, for eternal

Puniſhment. And after ſuch a Manner the Goat was brought to atone for Sins, when the Law commanded, that he ſhould be preſented alive before the Altar, and the Prieſt, laying his Hands on the Head, ſhould confeſs over him all the Iniquities of the People, and put them on the Head of this laſcivious Creature, and then, by a fit Perſon, ſend him away into the Wilderneſs. They add, for Confirmation, that the thick and rough Hair of this Beaſt is laid upon him as a ſtinking Burthen of his Laſciviouſneſs.

The Fables of the *Greek* Poets tell us, that *Hercules* was the firſt who tamed the laſcivious He-goat; meaning, that he overcame the wanton Deſires of the Fleſh. He likewiſe firſt offer'd this Beaſt to *Juno*; for, having vanquiſh'd *Hippocoon*, and thereby irritated the Goddeſs, he found no other Victim at hand to appeaſe her with; as *Pauſanias* relates in his third Book. But the *Lacedemonians* ſacrificed to *Diana*, called the *Corythalian*, in the Fields, Goats Fleſh only, no other Beaſt being allowed in that Solemnity. Wherefore *Xenophon*, in his Memoirs, reports, that, when the *Perſians* inveſted *Athens* with a mighty Force, intending to ruin it intirely, the *Athenians* made a Vow to *Diana*, to offer to her as many Goats as they ſhould defeat Enemies, in caſe they beat them.

The Poets likewiſe mention, that the Goat was ſacrificed to *Bacchus*; becauſe he, being the God of Wine, could not be more acceptably honour'd, than with the Death of a Creature ſo noxious to Vineyards dedicated to him. Wherefore the Feſtivals called *Aſcolia* were alſo celebrated in his Honour; when they laid on the Ground, at equal Diſtances, Sacks or Bags of Goats Skins fill'd with Wind, which being ſmeared with Oyl or Greaſe, they merrily, to win the Prize, leap'd from one upon the other, tumbling, by Reaſon of the Glibneſs, over each other, to the no ſmall Delight and Applauſe of the People.

The *Roman* Ladies, on being delivered with Twins, formerly offer'd to *Juno* (to whom Empires and Riches were ſacred) certain Sheep; which, according to *Bebius Macer*, were tied between two Pair of Lambs on each Side. But the *Sicyonians* Cuſtom was, to offer fat Sheep, by them called *Eumenides*, to the Gods of Benevolence and good Hope, for the good Luck and Proſperity of their Families. They likewiſe ſacrificed to *Hercules*, as God of Riches and Plenty, a Sheep tied on four Sticks, inſtead of a Bullock, who ran away, as they were leading him to the Altar; wherefore he is called *Melius*, or

or *Shepherd*. But of this ridiculous Offering I have ſaid enough before.

We gather from the *Greek* and *Roman* Hiſtories and Antiquities, that they ſacrificed Dogs, the former to *Proſerpina*, and the latter to *Genetia*. At the Feſtivals called *Lupercalia*, ſacred to the *Lycæan* Idol *Pan*, the *Romans* offer'd the ſame; knowing that the conſtant Nature of Dogs is to purſue Wolves. Others think that this was done in Honour and Remembrance of *Romulus*, who, they ſaid, was, in his Infancy, laid in a Wood, and brought up by a Wolf. Some report, that *Evander* firſt introduced and eſtabliſhed thoſe Solemnities. The People of *Argos* offer'd Dogs to the Goddeſs *Cyonia*; to whom they aſcribed the Power of giving Women in Labour an happy Delivery. The *Lacedemonians* conſecrated thoſe Creatures to *Mars* for their Eagerneſs and Alacrity in falling on Deer: For the young Men in their warlike Exerciſes uſed to begin them with ſacrificing a little Dog to *Mars*, as the ſtrongeſt and moſt valiant of the Gods, judging that Creature to be the moſt acceptable of the tame and ſociable Animals. The *Augures*, a Sort of Prieſts among the *Romans*, alſo often ſacrificed a Kind of red Dogs before the Town-gate, called from thence *Catularia*, or, Dogs-gate, that the Heat of the Dog-days in *July* and *Auguſt* might not burn or ſpoil the Trees and Fruits of the Earth.

The Inhabitants of *Methone* annually offer'd a Cock for the Proſperity of the Vineyards, and for averting the violent South-eaſt Winds; for when this Wind riſes in the bloſſoming Time of the Vines, its Malignity kills the young Shoots, and fruſtrates the Hope of a future Vintage: Wherefore the *Augures* of that Tract of Land found it proper to order, that two young Men, choſen for that Purpoſe, ſhould, at a certain Place, take a white Cock, and each holding a Leg, above the Spur, by parting, pull him to pieces; and then, with the Piece of the Cock in their Hands, running round the Vineyards, one to the Right, the other to the Left, till, having as they thought made an Atonement, they met again at the Place where the Cock was torn to pieces, and there buried him. By blind Luck, it ſometimes fell out, that as long as they obſerved the Solemnity, the Iſſue of Things anſwered their Deſire.

The ancient *Romans* alſo uſed to ſacrifice annually an Hen to *Æſculapius*, the God of Health.

The Duck, on account of its greedy and voracious Nature, was, by the *Bœotians* ſacred to *Hercules* (whom they judged the greateſt Eater and Glutton) as the moſt acceptable to him.

And, according to *Zenodotus*, the *Phœnicians* offer'd a Quail to the ſame God, becauſe it once ſaved his Life.

The People of *Cyrene* aſcribed great Honour in Husbandry to *Saturn*; ſaying, he was the Inventor of Planting, Grafting, Pruning, and Dunging: Wherefore, in his Solemnities, they wore on their Heads Chaplets of freſh Figs, as well on account of their being Food, as dainty Taſte.

The *Ægyptians* offer'd annually, on the 19th Day of the firſt Month, Honey and Figs, in Honour of *Mercury*; celebrating this Feaſt with great Noiſe, and crying, *Oh! how ſweet and agreeable is Truth.*

The ancient *Gauls* worſhip'd *Hercules* as the God of Prudence, and, as *Lucianus* ſays, Eloquence, even more than *Mercury*; becauſe Eloquence is accounted more conſummate in aged Men (as *Hercules* is generally repreſented) than in the Young: Wherefore they offer'd to him, as the *Ægyptians* did to *Mercury*, Honey and Figs: Moreover, all who miniſter'd held a Fig-tree Branch in their Hands, and they, as well as the Prieſts, had their Heads adorned with Poplar Leaves. *Virgil* likewiſe mentions, that *Evander*, offering to this God, had a Chaplet of the ſame Leaves about his Head, calling them *Hercules-Leaves*. And *Macrobius* ſays, that the ancient Solemnities to *Saturn* and *Hercules* were performed bare-headed; but in thoſe to other Gods, the Prieſts Heads were cover'd.

The ancient *Romans* offer'd to the Goddeſs *Carna*, to whom they aſcrib'd the Support of the animal Spirits in human Bodies, Bacon, and the Greens of Beans, whereby Men are made ſtrong and hearty for Labour. And it is certain that thoſe People called the firſt Day of *June Fabariæ*, or Bean's-day, becauſe that Oblation was inſtituted by *Junius Brutus*, of whom this Month has alſo borrowed its Name.

Feſtus Pompeius ſays, that the *Romans* annually offer'd to *Vulcan* in *June*, at the Feaſt called the Fiſhing-games, a Sort of Fiſh, for the Souls of Men; becauſe the ancient Philoſophers hieroglyphically repreſented the Souls by Fiſhes: And, as *Philo* ſays, becauſe they conſiſt of a pure Element, and God created them the firſt of all living Creatures.

Vincent Cartari relates another Cuſtom of the *Romans*, that, after a Victory obtain'd, they piled all the Shields and other Weapons of the Enemy

Enemy in an Heap, and burnt them as an Oblation to *Vulcan*. Which was done, ſays *Servius*, in Imitation of *Tarquinius Priſcus*, who, having overcome the *Sabines*, burnt all their Weapons in honour of the ſame God; and as *Evander* mentions in *Virgil*, he did when young and had gotten the Victory at *Præneſte*.

The *Ægyptians* offer'd to *Iſis* Loaves and Apples. And the ancient *Sicilians*, Acorns and Flour to *Ceres*. The heathenish Prieſts offered to the Nymphs, or Water and Field-goddeſſes, white Lillies, on account of their Purity. As *Serapis* is reputed by the *Ægyptians* the God of Riches, or the Productions of the Earth, being the Inventor of Sowing and Tillage, he is therefore by them repreſented with a Basket of Fruits of the Earth on his Head. Even his Offerings, whether of Meat, Bread, Fruits, or Flowers, were carried in Baskets.

We ſee, that the Jug is commonly ſacred to *Oſiris*, not only on account of his being Maſter and Inventor of Wine, but alſo of all Moiſture; wherefore he is called *Ocean*, and *Iſis*, *Thetis*: For it was the Cuſtom to carry a Jug in the Proceſſion of the Offerings, thereby to ſhew their Veneration for this God, keeping a large one in particular Eſteem, to carry it cover'd, with great Solemnity, to the Temple; where being arrived, they kneeled down, and, with lifted up Hands, thanked the God for his loving Kindneſs to Men; as believing that all Things were brought forth by Moiſture.

In a certain Place in *Greece* they worſhipp'd *Myngrus* God of the Flies: When the People offer'd to him, all the Flies retired from thoſe Parts. The *Cyrenenſes* in *Lybia* alſo honour'd the God of Flies, called *Achor*, making Offerings to him for ſtopping the Plague, which ſometimes was occaſioned by the Multitude of thoſe Inſects.

Anciently, they offered red Wine inſtead of Blood. For *Moſes*, in his Song in *Deuteronomy*, ſays, *And thou didſt drink the pure Blood of the Grape*. And *David*, in his *Pſalms*, ——*They have drunk the Blood of the Grape*. Indeed, the *Ægyptian* Prieſts, ſome of whom were Kings, intirely abſtained from Wine, but always uſed it in their Offerings, not as an Acceptableneſs to Heaven, but to ſignify the Blood and Puniſhment of thoſe who rebell'd againſt the Gods, and thereby to obtain Favour and Reconciliation: For the *Ægyptians* firmly believed, that Wine ſprang from the Blood of the diſcomfited Giants, which, on their riſing againſt the Gods, and threatening to ſtorm Heaven, was ſpilt on the Earth, and therefore made Men commit all Manner of Extravagancies: They alſo intimated by the Wine-preſs, *Perſecution*, *Adverſity*, *Vexation*, and *Oppreſſion*.

The

The *Romans*, on the other hand, celebrated the Feaſt of *Mercury* with Milk only, to expreſs thereby the Sweetneſs of Eloquence. Thoſe Rites were performed at *Rome*, in the Street called *Sobrius*, or Sober; becauſe Wine has many ſtrange Effects, as, diſcloſing of Secrets, running raſhly into Dangers, Weakneſs of the Legs, faultering in the Tongue, wandering Senſes, and other Imperfections.

The Gods were moreover worſhipp'd in the Offerings, not only with the Slaughter of Beaſts, but alſo with Feſtoons and Garlands of Flowers, and with the tinkling Noiſe of Copper and Iron Inſtruments, Tabors, harmonious Sounds, Hautboys, Pipes, *&c.*

To finiſh this Chapter, let me add, that anciently it was the Cuſtom of many Nations to make, on the Face of the Altar, a Circle or Ring with the Blood of the Victim, carefully and with great Devotion ſaving it in a Veſſel for that Purpoſe. This Solemnity they called by a Word, which ſignifies *making perfect*, ſaying, that the round was the moſt perfect of all Figures.

CHAP. XIX. *Of the Sacerdotal Dreſſes, Veſſels, and other Materials pertaining to Offerings.*

TO make the preceding Chapter more compleat, I thought it neceſſary to ſay ſomething here of the ſacerdotal Dreſſes, Veſſels, *&c.* believing it may be of Service to the curious Artiſts, whoſe conſtant Employments will not always allow them to peruſe the Authors treating of thoſe Matters.

When the *Ægyptian* Prieſts, for the Sins of the People, put up Prayers for averting the Wrath of God, they were dreſt in Black, to ſignify, that Mortals, proceeding from uſeful Earth, beſought and intreated that inviſible Being; on a Belief, that no other colour'd Dreſs was more proper.

It is likewiſe a general Cuſtom of the principal and moſt polite Nations to dreſs in black at Times of Humiliation, and thoſe who mourn make uſe of the ſame Colour: Wherefore, *Varro* calls them *Anthracini*, or, *as black as Coals.*

The *Arcadians* alſo worſhipp'd *Ceres*, Goddeſs of the Fruits of the Earth, in black Cloaths: And the Prieſts of the Idol *Falacer*, to whom they attributed the Care and Inſpection of the Fruits of the Trees,

Trees, wore commonly black Caps; but in their Solemnities all black. The Black was alſo dedicated to *Pluto*, and in offering to him the Prieſts were in this Colour; believing, that it beſt ſuited the helliſh or ſubterranean Gods.

Herodotus, to ſhew that the Heathens agree with the preſent Opinion touching the Signification of *Cleanneſs*, teſtifies, that the *Ægyptians* did not allow the wearing in their Temples any Cloaths made of Wool, but they had white linen Garments. *Tertullian*, ſpeaking of our Saviour, therefore ſays, *as he is dreſt in the Garb of white Linen, it is the ſame with that of* Oſiris. And *Plutarch*, treating of *Iſis* and *Oſiris*, takes this to be the Reaſon why the Prieſts make uſe only of white linen Garments, to ſignify, that all clean and undefiled Things beſt agree with the Nature of the Gods, whoſe pure and ſacred Majeſty, according to *Plato*, ought not to be worſhipped by Things impure and filthy. And as Linen is the cleaneſt Dreſs, and can be very eaſily waſhed and made beautiful, ſo it was thought the moſt becoming the ſacerdotal Dignity and Purity. And indeed, the *Magi*, or Prieſts of the ancient *Perſians* ſaid, that God took Delight in white Garments: Which Aſſertion ſeems to be borrowed from *Solomon*, who, in his Exhortations to good and blameleſs Manners, and a pure Conſcience, ſays, ——*Let your Garments be always white*; as if he meant, —— Take heed, in all your Actions, not to be defiled with Evil and Uncleanneſs.

The Prieſtly Veſtment called *Poderis*, from the *Greek* Word *Podes*, in *Engliſh*, *Feet*, was of fine white Linen, ſetting cloſe to the Body, and hanging down to the Feet: Ancient Divines ſay, that thereby they ſignified *the moſt holy and myſterious Doctrine*: This was the undermoſt Covering, as we find in *Exod.* xxxix. And they made Coats of fine weav'd Linen, and their Garment called *Hypodytes* of Hyacinth Colour; intimating *Heavenlineſs*, and that Men ought to raiſe their Minds, Thoughts, and Faculties thither, forſaking what is earthly.

The Prieſts alſo wore, under their Coats, Breeches of fine twined Linen, covering their Privities and Thighs; as an Admonition to dreſs and appear in Chaſtity. They were likewiſe enjoined by the offertorial Law to be girt with a Girdle embroidered with blue, purple, and ſcarlet, hieroglyphically implying *Fortitude*, *Strength*, and *Virtue*.

The *Romiſh* Prieſts uſe, to this Day, white Linen Garments in their Service; as did alſo *Apollonius Tyaneus*, to whom they ſeemed more agreeable

agreeable with Cleanneſs, than others woven of foul and greaſy Wool.

The Shoes of the *Ægyptian* Prieſts were not made of other Matter than the Bark of Trees; ſo cautious were they in avoiding the leaſt Appearance of Unchaſtity and Uncleanneſs. Accordingly, and with reſpect to Purity, it was a great Crime among the *Roman* Prieſteſſes, called *Flaminicæ*, to wear Shoes of Skins of Beaſts which died natural Deaths, ſuperſtitiouſly believing it to be abominable; but they approved of ſuch as were made of offer'd Beaſts Skins. Our Saviour himſelf commanded his Diſciples not to wear Shoes; that, being with all Speed to publiſh everlaſting Life, they might intirely forſake what is corruptible. *Moſes* alſo, leaving the *Ægyptian* Bondage, wore Shoes of Beaſts Skins, intimating his Affinity with Mortality; but afterwards, as he grew in Strength and Virtue, and was to ſerve the Almighty, he was commanded to pull them off.

The *Ægyptian* Prieſts adorned their Heads with Hawk's Feathers; thinking to owe this Honour to that Bird, becauſe, as they ſay, he formerly brought the Prieſts of *Thebes*, in *Ægypt*, a Book written in red Letters; containing the Manners of worſhipping the Gods, and many of the principal Rites to be obſerved in their Offerings; wherefore, the *Latin* Poets, according to *Martial*, call thoſe Prieſts copped or creſted.

It would be needleſs to ſay more touching the ſacred Dreſſes, ſuch as the Mitre, Bonnet, Ephod, and other Ornaments, ſince they, and every Thing elſe relating to the Prieſthood, are amply deſcrib'd by *Goeree* in his *Jewiſh* Antiquities. Wherefore, after having touched on the *Hair* of the Prieſts, we ſhall only treat of the ancient *Roman* Prieſthood.

It was formerly the greateſt Scandal and Indignity for a Man to have his Hair cut off. And poſſibly *Moſes* therefore commanded the Prieſts not to have their Beards or Hair taken off with a Razor, but clipped with Sciſſors, to diſtinguiſh them from thoſe of the *Ægyptians* who, after the Death of *Apis*, deified and worſhipped by them, had not only their Heads, but their whole Bodies ſhaved; that in their Sacrifices they might be pure. Moreover, according to *Bede*, in his Church-hiſtory, by ſhaving the Head is meant a renouncing ſuperfluous Riches (which Prieſts, by their Inſtitution, are punctually to obſerve) and that Hair is to be accounted but as a Superfluity of the Body. And in this Senſe ſpeaks *Hieronymus*, that as the Prieſt has his Head ſhaved, ſo he ought alſo to cut and caſt off ſuperfluous Riches and earthly

earthly Deſires; and that by the little Hair left is ſignified, that they muſt be content with ſmall Proviſion for ſupporting their mortal Bodies. Others add, that the little Hair left on their Heads, in the Form of a Crown, denotes the Crown of Eternity, with which, after their Conflicts, they were to be rewarded.

But as for the Law commanding to cut the Hair round, and to ſhave the Beard, many think it proceeded from the abominable Abuſe of the Heathens, who offer'd their own Hair, and that of their Children, to the Devil.

On the other hand, divers *Councils* decreed, that the Prieſts, in Imitation of the *Nazarites*, ſhould keep their Hair and Beards, and let them grow; with Intention, that, by ſeeing and handling the ſame, they might always remember their Duties. Wherefore they did not ſhave, but clip their Hair with Sciſſors, that it might not over-grow. But to return to the *Romans*.

Numa Pompilius, their ſecond King and a Prieſt, when he could no longer alone bear the Weight of the Government, and diſcharge the Duties of the Prieſthood, inſtituted three Prieſts called *Flamines*; the firſt, in honour to *Jupiter Capitolinus*; the ſecond, to *Mars*; and the third, to *Romulus Quirinus*. Their Dreſs was much like that of the preſent *Romiſh* Clergy in their Service. On their Heads they had a white Hat, with an Olive-ſprig upon it, at the Extremity whereof appear'd a Tuft of Wool, taken from a ſacrificed Sheep: This Hat was called *Albogalerus*.

Afterwards *Numa* ordained twelve other Prieſts, called *Salii*, in Honour to *Mars the Conqueror*, *Protector*, *Avenger*, and *Peace-maker*. Theſe were dreſt in long looſe Garments or Coats, having a Breaſt-piece of Copper enrich'd with Gold, Silver, and divers precious Stones. The Solemnities growing numerous, and at length amounting to above 30,000, *Numa* increaſed the Number of Prieſts accordingly. He created the *Feciales*, and *Pater Patratus*, who proclaimed War; alſo the *Epulones*, or Overſeers of all ſacred Banquets, and *Augures*, or Soothſayers, whoſe Authority was ſo great, that the Senate could not aſſemble without their Conſent. They had all particular Garbs, except when they officiated, at which Time their Dreſs was alike, being a Garment of white Linnen, very wide, and reaching to their Heels, girt with a Girdle and Buckle about their Bodies. This Garment they called *Gabinus*.

And as *Fidelity* ought to be cloſe, that is, the Matters we are intruſted with muſt be kept ſecret, pure, and inviolable. *Numa* order'd,

that the High-prieſt, in offering to *Fidelity*, ſhould keep his right Hand covered with a white Garment, as *Tertullian* obſerves; to ſignify, that Sincerity ought to be preſerved ſimple and upright, and that 'tis ſacred to the right Hand, ſince we are to aſſert it with Alacrity. *Virgil* likewiſe intimates, that the Firmneſs of *Sincerity* is ſignified by the right Hand, as a Pledge or Aſſurance: Wherefore *Dido*, in his 4th *Æneid*, complains, —— *Alas! Theſe are the gilded Words and Promiſes of the Son, who, as is ſaid, carries with him ſacred Things and Houſhold-gods.* —— And in his 3d *Æneid* we read, —— *Father* Anchiſes *himſelf gives the dejected Youth* Achemenides *the right Hand, as a Token of his Sincerity to him.* —— And in another Place, *Amata* ſays to *Latinus* —— *Where is your Sincerity? Where the former Care for your Kindred, and your Word and Hand ſo often given to your Nephew* Turnus? *Virgil* alſo calls *Fidelity white and grey*; meaning, according to *Servius*, that Sincerity is moſt found in old People, who are grey and white. *Horace*, complaining of the Wickedneſs of his own Times, ſays, that Sincerity dreſſed in White is little worſhipp'd: Adding, that, in the Offerings to it, the High-prieſt keeps not only the right Hand covered with the white Garment, but alſo his Head and almoſt his whole Body; to ſhew, that the Heart and Will ought to be pure and immaculate, and always to accompany Sincerity. Wherefore *Arioſto* alſo ſays, Sincerity was formerly repreſented in a white Dreſs.

Petronius reports, that *Numa* himſelf, for a Badge of Prieſthood, wore a ſmall Linnen-cap, like the Prieſts and Soothſayers in their Services; as did likewiſe the Wives and Maid-ſervants of the *Roman* Prieſts, called *Flamines*.

The *Hat* alſo, among the ancient *Romans*, denoted the ſacerdotal Dignity; for the *Flamines* took their Names from *Pileus* or Hat, as if they would ſay, *Pileamines*: Tho' others are of Opinion, their Name is derived from *Flammeum*, which, among them, was an Head-ornament; for the Biſhop-like Caps, long Coats and Garments were, as I have ſaid, peculiar to the Prieſts. The Authority and Credit of the illuſtrious *Fabius Pictor* induce us to believe this, when he ſays, that the Prieſts, or *Flamines*, were not allowed to appear publickly without the Hat or Cap; but that in their Houſes they were at their own Liberty. A Cuſtom to this Day ſtrictly obſerved in many Places by the *Romiſh* Prelates.

Infula was a fine white Linnen Garment, with which the Prieſt and Victim were covered.

When

When the *Veſtal* Virgins offered, they were dreſt in a long and wide Veſtment of very fine white Linnen, called *Suffibulum*. Their Heads were likewiſe wound with a white Garment, and over it was a Vail of white Linnen hanging down ſquare, and coming over their Cheeks, and faſtened under the Chin with a Claſp or Buckle; wherefore they were called *Veſtals*, from the Word *Veſtis*. The *Romiſh* Women wear to this Day long Vails, pretending to imitate the virtuous ancient Matrons, who covered their Heads, Necks, and Breaſts with them, and kept themſelves ſo chaſte and reſerved, as never to ſeparate from their Husbands, nor give the leaſt Opportunity for Evil.

Beſides the before-mentioned Dreſſes, the Prieſts had divers Implements, and ſacred Veſſels for Offerings, *viz.*

Præfericulum, a Veſſel of Braſs, wide on top, and without an Handle.

Patina, or *Patera*, a Diſh or Platter, wherein the Prieſts ſaved the Blood of the Victims.

Achana, another ſmall Veſſel, in the Form of a Cup, in which they ſaved the Droppings of the Wine at the Offerings.

Acerra, was a ſmall Box in which the Perfume was kept.

Enclabris, was the Table whereon lay the ſacred Things; whence the Utenſils, and other Materials for the Offerings, were called *Enclabria*. On this Table they laid the Beaſt to be offered, cut open and ſtretch'd out, carefully turning with a Knife, and inſpecting the Entrails, to wit, Heart, Lungs, and Liver, in order to prognoſticate future Events to the common and ſilly People. *Pauſanias* reports, that the *Greeks* obſerved the ſame Methods in their Sacrifices.

Seceſpita, ſo called, *a ſecando*, from cutting, was a pretty long Knife, having a round Ivory Handle, tipp'd with Gold and Silver, and ſtudded with Copper. With this they cut the Victim's Throat.

Struppi, was a Bundle of Herbs, called *Verbena*, mixed with Lawrel, Myrtle, and Olive-ſprigs. They were of Opinion, that theſe preſaged Happineſs and Proſperity in their Offerings; they even uſed them in their Purifications, filling alſo and making Pillows thereof for their imagined Deities.

Aſpergillum, or Holy-water-Sprinkle, was made of Sprigs and Leaves of Hyſſop, which, in a marble Veſſel, called *Labrum*, they placed at the Entrance of their Temples (according to the preſent *Romiſh* Cuſtom) and with which they ſprinkled the By-ſtanders and Congregation.

They

They had divers other Rites, which, for Brevity, I ſhall paſs over. What I have ſaid is only to let Artiſts ſee, how diligently they ought to conſult Hiſtory, that, by that means, they may in their Productions follow Antiquity in all its Particulars, and ſo duely order and repreſent Things, that Lovers may ſay, with Applauſe, nothing is wanting.

The End of the Ninth Book.

THE

THE
ART of PAINTING.

BOOK X.

Of STATUARY.

Emblem, touching Statuary.



A YOUNG and ſturdy Maid, having an hard Look, ſtands with her right Leg on a *ſquare Plinth,* and the left on a *globular* Body. Her Garment is *light grey,* faſtened above the Knee with a Button, and tuck'd up behind. Before, ſhe has a *Sheeps-fleece* tied about her Waiſte. Her Sleeves are turned up above the Elbows. On her left Arm ſhe holds the Figure of DECORUM; and in that Hand, a *Chizel, Pair of Compaſſes, Line, and Square*; and in the other, a *Mallet.* Her Locks and Treſſes are tied behind with a broad Fillet, which comes about the Head, whereon appears a *ſmall Altar, and an Eagle graſping Thunder.*

CHAP. I. *Of Statuary in general.*

'ERE we proceed to the Qualities and Operations of *Statuary,* we ſhall, as an Introduction, ſay ſomewhat of its Antiquity.

Dæda-

Dædalus, as famous for Architecture as Statuary, was of royal Extraction: *Cadmus* himſelf, to whom *Thebes* owes it's Riſe, was a King's Son. As thoſe Sciences then take their Origin from the ancient *Greeks*, I ſhall not trace their Inventors down to the Remains of the *Iſraelites*, nor to thoſe who beſtowed their Art on the coſtly and magnificent Temple of *Solomon*, the *Cherubins*, and Ornaments of the Ark, or the Veſſels conſecrated to Worſhip: Scripture is ſo expreſs in theſe Things, that we muſt be convinced, theſe Arts were alſo in great Uſe at that Time.

The vaſt Pains is known, which the Children of *Seth* took in Engraving and tranſmitting to Poſterity, their Inventions and Skill in Aſtronomy on two Columns, one made of baked Clay, and the other of Stone, in order that *that* Art, threatened with Deſtruction by the Flood and violent Waters, might remain intire to future Ages; and that after the Flood, *Prometheus*, Son of *Japhet*, was the firſt Inventor of Images; which has given Riſe to all the Fables and Fictions of the Poets. The *Aſſyrians* and *Chaldeans* had Knowledge in Statuary; as we gather from *Laban*'s having Houſhold-gods, which his Daughter *Rachel* ſtole from him; and afterwards, from the *Jews* making a golden Calf in the Wilderneſs, by Mount *Sinai*, for Worſhip.

The Heathens applied themſelves to Inquiries into Arts, with very good Succeſs. *Ninus* Son of *Belus*, in Scripture called *Nimrod*, the firſt King of *Aſſyria*, immortalized his Father's Memory by building, to his Honour, a Temple embelliſhed with Statues, and eſpecially with the Idol *Baal*, in order to be worſhipped. The Obeliſks, or Pyramids, brought to *Rome*, by *Auguſtus*, out of *Ægypt*, are ſtanding Evidences of the Greatneſs of that People in their Works.

The ancient Statuaries inſtruct us in a thouſand pretty Inventions and Circumſtances in Hiſtory, which they unriddle; teaching us the Cuſtoms, Worſhip, different Dreſſes, Arms, &c. of the Ancients; Things very well worthy of our Study.

It's likewiſe not for want of Judgment, that the antique Statues are propoſed to us, as the moſt perfect Models of Elegance and Symmetry, becauſe the Age, wherein *Alexander* lived, was the moſt perfect we know of, for carrying Arts and Sciences, through the Emulation of that Time, to the higheſt Degree of Perfection: In order to which, they began with *Painting and Statuary*, framing ſome Patterns, from whence might be laid down certain and poſitive Rules, not to be departed from, without ſpoiling Order and Beauty. The famous Statuaries of thoſe Times therefore employed their whole Wits in proſecuting the Work unani-

unanimously, and endeavoured to make exact Inquiries into the Beauty of Nature, and what Shape and Proportion the ſeveral Parts of the Body ought to have, in order to form thereout an intire perfect and harmonious Whole: Yet it being impoſſible for them to bring all the collected Parts into one and the ſame Object, they concluded to chuſe the principal and moſt beautiful Parts out of ſeveral Bodies, in order to compoſe from them different perfect Figures, to ſerve Poſterity for Patterns and Models.

CHAP. II. *Of the Execution of Statuary.*

STATUARY is an Imitation of Nature, performing it's Work by a ſtrong Motion of the Body, and Dexterity of the Hands. It conſiſts in the Symmetry or exact Diviſion of the Objects, according to their particular Qualities, eſpecially in the *human Figure* (wherein it moſt excels) and next, in *Quadrupeds*; all *Relieved* and conformable to the Life.

It's other Performance concerns the *Baſs-relief*, or half round Work, according to its different Qualities; as we ſhall hereafter explain.

The Materials for Statuary are of five Sorts, and each of a particular Nature and Quality.

The firſt is Clay.
The ſecond, Wax.
The third, Wood.
The fourth, Ivory.
The fifth, Stone.

The two firſt are worked with wooden Tools, and the reſt with ſharp Irons, and each Material requires a particular Handling. From the firſt, ſomething is *taken off*; to the ſecond, ſomething is *added*; in the third, is *cutting*; in the fourth, *ſcraping*; and in the laſt, *driving* or thruſting, according to the Nature of the Matter, either ſoft or hard, ſolid, dry, or brittle.

In an human Figure or other Creature, Statuary firſt ſketches its Thoughts on Paper, making choice of the *moſt beautiful Side*; and then takes Clay, and ſets thoſe Conceptions upright, and as like the Deſign as poſſible. The Figure being now roughed out with the proper Tools, or rather with the Fingers, the Life is ſet to the ſame Poſture, in order to

to finish after it, and being brought to this Forwardness, the Artist proceeds gradually round, till all Sides are finished and nothing is wanting. The Work, standing in this Condition for some Time to dry, is afterwards baked in an Oven, and then may serve as a Model for carving in Marble or other Matter,

The Essence of this Art lies in a *beautiful Form, and a neat or distinct Representation of the Things we would make*, whether *human Figures, Beasts* or *other Objects*; of which, the principal are Figures and Bass-reliefs.

The first considers Man, Woman and Child, of all Ages; as likewise Portraits or Busts.

The second respects the Horse, Camel, Elephant, Lyon and other Beasts. And

The last regards the Peacock, Eagle, Raven, Owl and other such Creatures occurring in this Art; all requiring an exact Knowledge.

Seeing therefore that so many Things are necessary to be understood, I think it of the last Consequence, that the Artist, before he begin Sculpture, be well acquainted with the *Grounds of Drawing*; and for two Reasons; First, In hopes of Honour and Advantage; and Secondly, For Fear of Prejudice and Reproach. These two Considerations always attend the Master, and one of them unavoidably depends on his Knowledge and Performance. For as the Work is of great Consequence and Charge, as well in the Materials as Tools, and slow Process; so, if it succeed well, it brings Reputation and Gain, otherwise, greater Loss and Blame.

A true Artist ought not to be without the following Works, *viz. The Statues of* Perrier, *the Iconology of* Cæsar Ripa, Oudaan's Roman *Might*, and other Books of Antiquities; also the principal Histories, but chiefly, *Les Characteres des Passions*, by Monsieur *de la Chambre*, and other Authors on the same Subject; together with those *of Dresses*, and of *Beasts* and other Animals. And for Practice, he ought to be furnished with *Plaister-figures, Bass-reliefs, Medals, Busts, Hands and Feet, Lions and Lionesses, Sphinxes, Terms*, and many other Things, which are to be bought; as likewise, Models of Wax and Clay, and on Paper.

CHAP.

CHAP. III. *Of Baſs-reliefs.*

THAT I may proceed in an orderly Manner, I ſhall begin with *Baſs-reliefs*; of which there are three Sorts, *viz. almoſt Relief*, *half Relief*, and *faint*, or *flat:* And the Difference of theſe ought to be well conſider'd, as they have three particular *Intentions* in their Proportions or Diviſions.

The firſt Sort, or *almoſt Relief*, is commonly uſed in *deep Niches*, with Figures in full Proportion; having *three Grounds* behind one another; the foremoſt Figures are *almoſt Relief*, the ſecond *half Relief*, and the third *ſomewhat leſs*.

The ſecond Sort, or *half Relief*, is uſed in *ſhallow ſquare Niches*, *Frontiſpieces*, *circular-headed Upper-doors*, and *Niches*. This has *two Grounds* or *Depths*; the firſt is *half Relief*, and the ſecond *ſomewhat fainter*.

The third Sort is proper for *Frizes*, *Pedeſtals*, *Balluſtrades*, and *Medals*. This has but *one Depth*, or a ſingle Figure on one Ground.

In their Ordonnance, four Things are to be obſerved.

1. That the *principal Figure* of the Work have its *full Relief*, and thoſe of the leaſt Conſequence *moſt faint*, and ſticking to the Ground.

2. That the *greateſt Motion* and Action of the Figures be always in *profile*, yet without any foreſhortening of the Members.

3. That the *Setting on* of the projecting Parts appear *natural*, not forced.

4. That the Work be equally divided and diſtributed every where alike, not too full in one Part, and too empty in another; which is a Point of great Importance.

Altho' theſe Baſs-reliefs ſeem chiefly to concern Statuaries, yet they as much affect Painting, on account of the particular Relation the two Arts have to each other, in that one cannot be perfect without the other. The Statuary borrows from the Painter the Ordonnance or Diſpoſition for the Ground of his Work, which he afterwards puts in Practice: The Painter, on the other hand, learns of the Statuary the Method of modelling, as neceſſarily ſerving for a Foundation in the Performance of Baſs-relief. Wherefore, I think a Painter cannot poſ-

ſibly paint a good one, unleſs he underſtand ſomething of modelling; nor a good Statuary give Satisfaction, without having ſome Skill in Painting.

A judicious Maſter ought to be exact in ordering theſe Baſs-reliefs, that *each* receiving its *proper Light*, all may appear *diſtinct*, and without the leaſt Alteration. *Sun-ſhine* or *ſharp Shades* make Things look otherwiſe than they really are, by the miſhapen Ground-ſhades which on thoſe Occaſions are ſeen in Nature; when the Work, being much raiſed, has many deep Hollows.

A large and *univerſal Light* is moſt advantageous for the firſt Sort, or *almoſt Relief*.

A Light *ſomewhat more from the Side* is moſt proper for the ſecond, or *half Relief*; becauſe it has but few Riſings, and the Work is therefore more free from Ground-ſhades. And

A *direct Side-light* is beſt for the third or *fainter* Sort, as giving it great *Decorum* and Elegance, tho' it be almoſt without Shade.

This Doctrine, touching the Light, may poſſibly ſeem ſtrange to ſome, *viz.* that it ought to be governed by the Baſs-reliefs or Pictures which are to ſtand or hang in it, according as they are more or leſs relieved: But we muſt conceive, that a *proper Light* ought to be choſen for *each Sort of Baſs-relief*, from this Conſideration; that the Light is not equally good every where: Here, ſuits a Baſs-relief in a deep Niche; there, one leſs riſing, and here again, one that is quite flat; the one being thus lighted from a Side, and the other fronting. Nevertheleſs, it muſt not be thought, that according to the Make of the Room, the Diſpoſition of the Windows, and the Places fix'd for a Niche on each Side of the Chimney, 'tis in our Choice to have in one of thoſe a Baſs-relief of three Grounds, and in the other, one of two Grounds, or one; becauſe that which is neareſt to the Windows receives a more fronting Light than the other: Wherefore, they ought to be alike hollow and raiſed. By a *proper Light*, we mean, that the Work muſt be ſo order'd, that *each Part, according to its Light*, get a good *Decorum*: For Inſtance, in the former Niche, where the Figures are much raiſed, they cannot give ſuch large Ground-ſhades, ſince the Light falls on them a little fronting, but may happen in the other, where the Light comes more from the Side; unleſs you placed the Figures which in one Niche are on the right Side, in the other on the left, thereby to prevent the ſuperfluous Shades, and elegantly reconcile the Difference of the Lights.

The

The Baſs-reliefs in *ſhallow Niches*, with two Grounds, require as nice an Obſervation, and the ſame Conduct is neceſſary in *Frizes*, *Pedeſtals*, and *Medals*.

Many err in placing Baſs-reliefs in Frizes of Chimneys, on Pedeſtals and over Room-doors, even upon the Breaſt-work of the Chimney itſelf, ſetting there more than half relieved, nay, whole relieved Figures; as I once ſaw an *almoſt Relief* on a *ſingle Ground* in a Chimney-frize. In my Opinion, 'tis very improper to make Figures of nine Inches Length ſo very diſtant from each other, and ſo little draperied; (ſometimes a Figure has ſcarce three or four Folds) the Work looking then (to ſpeak in painter-like Terms) more like a ſmooth Dead-colouring, or rather old and wore out, than new made, and ſhould by right be executed as faint and fine again. I have obſerved, that Painters, in repreſenting Baſs-reliefs in ſuch Places, avoid all *large Shades* as much as poſſible, eſpecially in Frizes, Pedeſtals, and other Flats; it being, in my Opinion, very proper that thoſe Parts of the Architecture *keep their Flatneſs*; and as all the Ornaments, *viz.* Capitals, Foliage, Modillions, Triglyphs, and the like, are in ſuch Caſe commonly perform'd neat and curious, ſo our Figures ought likewiſe to be perfectly finiſhed.

Some keep too much to the *great Manner:* But the ſmaller the Things are, eſpecially *within-doors and near*, the neater they muſt be: For *without-doors* the Caſe is different, becauſe there they receive Light from all Sides, and are leſs ſet off, be they ever ſo much raiſed. Wherefore, Statuary joined to Architecture, in ſuch Manner as it ought to be, is the Buſineſs of a judicious Artiſt, and for which no one is qualified without great Practice.

As this Study concerns a Painter as well as a Statuary, I ſhall ſhew the former in how many different Manners a Baſs-relief may be painted: And ſeeing the moſt expeditious is always the beſt, I ſhall lay down that which, by Experience, I have found to be beſt.

Firſt, I paint my Cloth neat and even, with ſuch a Colour as my Baſs-relief requires, whether white, grey, red, yellow, *&c.* between Light and Shade, or in ſecond Tint. Drawing my Ordonnance on this Ground, I correctly and ſtrongly trace it over with black Lead, and after rub it with a dry Cloth that it may ſtick faſt, and reſiſt the Varniſh without muddling. Then I varniſh it all over, and proceed to painting; firſt the Shade, and then the ſecond Tint againſt it, leaving the Ground for the Light, and uniting the Shade with the ſecond

Tint airily, without ſoftning them with a Fitch, I ſcumble the ſecond Tint, either with a Finger or ſtiff Pencil, into the Ground. Then I take another Tint, as dark as my Model directs, and with it give a Ground behind my Figures, leaving the Work on the light Side without the leaſt Relief. Being to finiſh, I rub the whole Work, or as much as I can do at once, with a lighter Tint than the firſt Ground, and ſo very thin and even, that every Thing may appear through it; obſerving here, that the White muſt be very ſtiff, and thinned only with Turpentine. On this wet Ground I clap my main Lights, which then, as well as the Shades, will gradually unite with it, without touching each other.

The ſecond and third Sorts may be eaſily finiſhed up at once (the Re-touching excepted) as having neither Ground-ſhades nor Hollows; the Method is this. My Cloth being prepared as aforeſaid, I firſt heighten, ſcumbling the main Light into the wet Ground, which, by the running of the Turpentine Oil, is become ſomewhat tacky: I do the ſame with the Shade, leaving the Ground in this Condition for the ſecond Tint. If the Work is to be very neat, I rub it over with a good Varniſh, mixed with ſome fat white Oil, that it may not dry ſo ſoon, and that I may with eaſe, and as long as I pleaſe, paint upon it, heightening on the moſt Relieved Parts, and giving dark Touches in the Hollows, ſcumbling alſo here and there ſome Smalt with a ſoft Fitch, and ſome Yellow in the Reflexions of the Shades. If the Back-ground ought to be a little darker, now is the Time for doing it, becauſe then it will no more go in.

The laſt Sort needs no other Ground than the firſt; and it ought to be neat and even; becauſe the Light on one Side, and the Shade on the other, make the Work Relieve and Riſe ſufficiently: Yet let us obſerve, that as often as we paint or re-touch, it muſt be rubbed over with Varniſh, or at leaſt where neceſſary, to prevent it's going in: For ſuch is the Nature of Varniſh, that it will bear *but one Painting*; otherwiſe the Work ſinks preſently.

We ſhall now ſhew what is to be obſerved in Painting *Figures in deep Niches*; a Work not to be performed, either with reſpect to the Figures or Ground-ſhades, without due Knowledge in Perſpective, whatever Applauſe Ignorants may get from thoſe who do not underſtand it.

His Blunder was great, who, painting a fine Figure, in a Niche, with a Stick in it's Hand, ſhewed the Ground-ſhade of the Stick very plainly on the Hollow of the Niche, but gave none to the Leg which ſup-

ported

ported the Body, ſave a little on the Plinth next the Foot. Moſt ſad Conduct! Another ſimple young Fellow, ſeeing his Maſter paint a grey Figure in a Niche, and being told, that the Ground-ſhade was a Matter of much Importance, and ought alſo to be correct, and being at the ſame Time ſhewn the Model it was painted by, went immediately and got a Niche made: But for Want of a Figure he borrowed his Maſter's, and ſet it in the Niche, tracing therein the Ground-ſhade with black Lead; agreeable to which, he gave all his Figures, in what Action ſoever, the ſame Ground-ſhade.

Now, it's certain, that Things painted on firm Places ought, that they may look natural, to have their *proper Ground-ſhades* according to the Relief; well obſerving, 1. Whence they receive their Light, fronting or ſidewiſe. 2. How far they are from the Light, in order to determine their Shades; as one, ſomewhat ſhort, ſharp and ſtrong, as being near the Light, and the others, longer, fainter and more melting in Proportion as they go off from it.

As a Furtherance to the Artiſt, I ſhall treat ſomewhat of the Painting on *wooden Vaſes, Urns, Ciſterns,* and the like, or on other ſmooth Objects.

As Things painted on ſmooth Objects, ſtanding in large and wide Places, can have no Relief or Projecture on the Sides, when ſeen fronting; ſo riſing and projecting Ornaments, ſuch as raiſed Figures, Lions-heads, Feſtoons and the like, are very improper and unnatural on them, unleſs being fixed and *immoveable,* they were ſeen but from *one Side*; for then you may paint as ſtrong and Relieved Things upon them as you pleaſe, avoiding the Side going off, ſince the ſmooth Roundneſs of the Figure does not admit it. The *moveable Objects* which are uſed, and ſeen from *all Sides,* muſt have a fronting Light, and be painted very flat or faint, and with no riſing Swells; and the Ground, of what Colour ſoever 'tis, be laid in ſuch Manner, that what is painted on it, whether Figure or other Object, be ſet off by a dark Tint in it's Outline, and this to be darker or lighter, as it ought to be *more or leſs rounding*: Yet the main Light muſt be ſomewhat ſtronger than the Ground.

As to the *Colours,* there are many which agree well together; as *Lapis Lazuli* inlaid with Gold; alſo green Serpentine, with White, as Marble or Plaiſter; Touch-ſtone, Porphyry, Agate and others. On Wood of any Sort, ſuits Ivory-work, provided the former be not of too light a Colour, like Palm or Olive-tree. In the Uſe of Gold, it ought to be laid on of ſuch a Tint as you think fit, ſo as it may be

height-

heightened with Shell-gold on the moſt Relieved Parts, and afterwards varniſhed.

In theſe Countries *(Holland)* Statuary is of ſmall Account. Little Advantage is to be gained by Marble or other Stone: And tho', here and there, in a Garden or other Place, a Figure or Child is to be made in Free-ſtone, yet that is too trivial for a good Maſter. But 'tis otherwiſe in *Italy*, where there are ſo many magnificent Buildings, and moſtly enriched with Carving and Statuary: In fine, *that* Country is *a Land of Promiſe*, to one who underſtands his Buſineſs. He gets Money, and has the Eſteem of the Great. On this Account, a Statuary in our Country ought to be ſomewhat acquainted with Painting, as being obliged to make a Virtue of Neceſſity. I knew one, who, for this Reaſon, applied ſo much to Painting, that he changed the Stone into Cloth, and his Chizels into Pallet and Pencils: *For*, ſaid he, *People here will ſcarce pay for the Cloth, much leſs lay out ſo much Money for a Block of Marble.* It's certain, they cannot always carry ſuch heavy Baggage along with them; I ſpeak with reſpect to thoſe, who hang their Houſes, Galleries, Halls or Apartments with Cloths, and cauſe them to be painted with Statues and Baſs-reliefs, which at any Time, in Caſe of Removal, Fire or other Accidents, they may roll up, and hang in other Rooms, which otherwiſe they could not do; at leaſt 'tis better than to paint every Thing on the Walls themſelves, as was the former Cuſtom; ſince this Country is not like *Italy* or *France*, where the Painting in *Freſco* (as divers Palaces and Churches of ſome hundred Years ſtanding can teſtify) ſufficiently pays for Trouble and Charges.

CHAP. IV. *Of the Force, Property, and Management of Baſs-reliefs.*

I THINK an Artiſt ought never to be at a Loſs for Matter in this Point, either for the Pencil or Chizel; becauſe 'tis to be furniſh'd not only from the Fables, Emblems, and Bacchanals, but likewiſe from Scripture.

I have formerly, in the Book of *Ordonnance*, propoſed the Story of *Judah and Thamar*; which, according to Baſs-relief-Management, is, with little Alteration, (as well as many others) very proper for it, when you would repreſent two or three Grounds in the ſame Piece, tho'

tho' that Story require not ſo much Depth: And how fine would ſuch a Baſs-relief become the Hall either of a *Jew* or *Chriſtian*? And if herein, the *Servant* and the *Country-houſe* were on a particular Ground, how plainly would the Matter appear, if naturally expreſt? For tho' many imagine, that a Baſs-relief is in the ſame Caſe with a Medal, which tends only to commemorate this or that Occurrence, or remarkable Story, I muſt intirely deny it, ſince, in my Opinion, the chief Intention of the former is, in an inſtructive Manner, to ſerve for adorning a Building; and the plainer, more artful and intelligible, the better it is, eſpecially when the Choice of Subject is our own, and we can go to the Expence of it. Yet painted Baſs-reliefs ought, as well as a good Picture, to have their Property; as the Ancients (who brought this Art to ſuch Perfection) have ſufficiently ſhewn in their fine Remains, which are our beſt Models.

I agree with others, that, without an exact Obſervation and Inquiry into Antiquity, and the Comments thereon, which ſome ingenious Men have left us, we ſhould be almoſt Strangers to the hieroglyphic Senſe of the antique Baſs-reliefs; for many of them are ſo foreign and dark that we can ſcarce apprehend what the Ancients would ſignify by them.

We ſhall therefore make ſome Remarks on the long and ſmall, yet fine *Baſs-relief of* Meleager, *kill'd by his Mother, when ſhe burnt the fatal Wood.* It's certain, that this Story is faintly repreſented; but, in my Opinion, the Maſter has omitted the Buſtle and violent Stir of *Meleager's* Body, in order to preſerve the Elegance of the Action. I find it alſo not ſtrange, that few can underſtand this Story without ſome Writing under it. We there ſee the *Parcæ*, or *three fatal Siſters*, but nothing of the Mother; and tho' we ſuppoſe *Diana* to be preſent and mourning, yet that Circumſtance does not fully clear the Meaning. *Meleager* ſhould rather have had his hunting Equipage and Dogs by him, in order to point out his Perſon and Inclinations. And tho' the burning of the Wood ſeem, in ſome meaſure, to expreſs the Matter, yet I think it too neatly cut and ſmooth, and ſhould be more like a Firebrand. But my greateſt Wonder is, at the Abſence of the Mother *Althea*, ſhe who was a principal Perſon, a great Princeſs, and acted this Tragedy out of Revenge, and ſeeing 'tis one of the greateſt Effects of a revengeful Temper, to triumph in the Preſence of thoſe who are overcome. Moreover we ſee no active Paſſions rule in any Part of the Compoſition. Nor can I ſay, who the Woman ſitting by him is, whether his Mother, *Diana*, *Atalanta*, or

who

who elſe: I cannot believe ſhe is his Mother, becauſe he ſeems to be as old as ſhe. Moreover, we do not perceive in him any Motion of a Perſon in Pain. Nor can I apprehend the Deſign of the Face on the round Board below on the Ground, it not being a Medal for Ornament, tho' doubtleſs placed there by the Artiſt for ſome Reaſon: Some think, it repreſents *Rage* or *Trouble*, or elſe Fire, becauſe the Hair ſeems to be flaming. But the Matter might have been better expreſt by a preſſing of the Eyes, ſtruggling of Arms and Legs, Contraction of the Noſe, Mouth, Fingers, and Toes and the Trouble and Pain of the dying Perſon; whereas, here we ſee nothing like it; but contrarily, he ſeems to die very quietly, as his Arms, lying cloſe to his Body at full Length ſufficiently ſhew. Beſides, 'tis againſt the Rule of Emblems to admit of any Aid, where the Fact can be performed by the Perſon himſelf, much leſs the Addition of two or three Figures to expreſs the Meaning, unleſs they be Statues; ſuch as *Tyranny* with *Nero*, *Ambition* with *Alexander*, *Valour* with *Scipio*, and ſo forth.

It's true, that Painters uſed formerly, before they were acquainted with expreſſing the Paſſions in the Face and Geſtures, to write them on Scrolls proceeding from the Figures Mouths, that they might thereby be underſtood; but as Artiſts are now more enlightened, it would certainly be very improper to ſet a *Cock* or *Spur* by a Man *ſitting* or *ſtanding*, in order to ſhew his *Induſtry*, or a *Scull* by another, to ſignify that he is *dead*, &c.

By theſe Obſervations 'tis apparent, that our *Meleager* ſhould rather have been known by a fine Action and Motion; ſince the chief End of a Repreſentation is to expreſs naturally, and with Energy, the Nature of the Matter; and this may as well be done in Baſs-relief as Painting if the Story require it. Nevertheleſs we muſt obſerve, that there are ſome Paſſions which do not work *externally*, and ought to be expreſſed by *Additions*, in order to make them intelligible; ſuch may be *Charity*, *Mercy*, *Piety*, *Liberality*, and the like: But *Anger*, *Madneſs*, or *Rage*, *Pain*, *Smart*, &c. (which diſturb the Body as well as the Mind, by irritating the Members) do not require emblematic Figures or additional Explanations.

CHAP.

CHAP. V. *Of the Draperies of Statues and Baſs-reliefs.*

AMONG the *Greek* Statues we find none, but what ſeem to be dreſt in one Sort of Stuff; and theſe are the Models for a good Statuary or Painter to govern himſelf by. But a Portrait, which is likewiſe an ornamental Image, muſt never be like a Statue, or Stone Figure, tho' white, and painted with a ſingle Colour; even were *Ovid*, with his Train of *Metamorphoſes* preſent. No fine Diſpoſition of Folds is here of any Advantage: If the Stuffs be not like thoſe of the *Greeks*, they are not proper for Stone, and ſeem leſs congruous with Antiquity.

Let us therefore not flatter ourſelves, that we can make any Improvements, by ſeeking new Stuffs for our Figures; nor rely too much on the Dexterity of our Hands, that, how brittle ſoever the Stones are, we can work them, and perform any Thing, even Folds as thin as Paper, ſmall flying Draperies, looſe Hair-locks hanging on a Thread, *&c.* But rather imitate the *Greeks*, in the *Thinneſs*, *Pliableneſs*, and *Looſeneſs* of their Draperies, that the *beautiful Sway of the moving Parts* be not obſtructed, but *plainly perceived under them*; unleſs in the Caſe of *Old People*, who, becauſe of their Stiffneſs, may be dreſt in *coarſe Cloth*; and yet not as ſeeming to be a *meer Dreſs without a Body*, but ſitting *cloſe to it*, ſo as to *diſcover the principal Parts*, with the Ends hanging looſely down, not ſticking out.

Flying Draperies have no Place among Statues, or Baſs-reliefs: And tho' the latter repreſent Hiſtories, yet ſuch Draperies are not proper in them, unleſs on the *ſecond or third Grounds*; where, then, they may be fixed againſt the Ground, and be no Hindrance.

In a *Medal* little Relieved, or on *Urns* or *Vaſes*, where flying and running Figures can be repreſented in all Sorts of Hiſtories, we may freely make as many of thoſe Draperies as we pleaſe; becauſe, as we ſaid in the third Chapter, the *principal Motion* ought always to be in *Profile*, either on a ſingle or ſecond Ground.

I willingly allow the *Greeks* to be the Inventors of looſe Draperies, as being the moſt eaſy; but that therefore we may not, now Statuary is arrived at ſuch Perfection, make uſe of all Sorts of Stuffs (which is a Thing poſſible) ſeems to me very ſtrange: For it is certain, that all

Things, thro' long Practice, improve, and we daily discover and see what was formerly unknown. Besides, there are few Laws which are not capable of Amendment or Enlargement; and tho', as the Proverb says, —— *Old People are seldom better'd by Younger*, yet it happens in some Things, especially in this Art. I speak here of *Laws* only by Way of Comparison. Pray observe, how little the famous *Bernini* at *Rome* has tied himself up to the *Greek* Antiquities. By the Force of his Judgment he has surpassed them; he has gone such Lengths, that it was indifferent what he met with, whether flying, running, lying, standing, naked, or dress't Figures: He did every Thing, not like the *Greeks* in a Stone-like Manner, but with *Draperies flying, ruffling, and swinging, as if they were alive People; and those not twisted like Guts, but with beautiful and broad Folds, sometimes loose, at others, set, thick, or thin,* tenderly and agreeably work'd as Art requires. But, what am I saying? We need not go abroad for Examples: What fine Draperies has not the famous Statuary *Keyzer* made? It's certain, he did not meerly follow the Antique; thinking it below his Character to beat the common Road: He sought the *plus Ultra*, in order to go beyond.

Add to these the great Master *Francisco Quenoy*, whom I do not name as discommending others, by passing them by in Silence, but as an excellent Pattern for shewing us a Way void of Error and Reproof: For, by saying, that *Bernini* perform'd what the *Greeks* never did, I mean, that he dress't his Figures in thick and thin Stuffs, in order to give them, as it seems, more Motion; the Draperies swinging, flying, and ruffling, according to the Liberty allowed to any Master, who can perform it.

It may possibly seem to some, that I am trampling *Antique Glory* under Foot; but I declare, I have no such Intention: Tho' I know, that if some Persons had the Option, either to be a *Praxiteles*, or *Phidias*, or a *Dutch Keyzer*, or *Roman Bernini*, they would chuse to be the last; and for this Reason, that Art has, in these later Ages, met with Improvements unknown to Antiquity. But after all, *I must say*, in Reference to the Judgment I have made, *that tho' it be in our Choice to represent any Stuff we can perform, yet as long as we find none more beautiful, proper, or fine than those which the* Greeks *have left us for Examples, I think we ought to follow them.* As to what is flying, swinging, blowing, or ruffling (which is very improper in Statues, as we have said) I shall leave that Point to *Bernini*, and not follow either *Keyzer*

Keyzer or *Quellin*: But were I to do that Honour to any Perſon, it ſhould be to *Franciſco Quênoy*.

But let me not, by any Means, perſuade Artiſts to imitate the particular Manner of this or that Maſter; for every one has the Liberty of chuſing for himſelf, and I preſerve mine. What I have advanced is only a Whet for the judicious, by making further Enquiries.

'Tis a great Fault in Artiſts to fix their Thoughts on a *ſingle Part* of a Figure, ſuch as an elegant Neck, handſom Shoulder, Back finely muſcled, or beautiful Thigh; which they work out with the greateſt Application and Pleaſure, in order to give it a Softneſs; and if *that* ſucceed well, they are perfectly charm'd with it; inſomuch, that we may often perceive, in what Part their greateſt Delight lay: Hence, it frequently happens, that the Parts of the ſame Figure are very unlike in Goodneſs; and the Hands and Feet, nay, ſometimes the Face, bungled, for the ſake of a well-finiſh'd Back. It muſt be granted, that the *principal Parts* are of the moſt Importance; yet we are not ignorant, how much the *Leſſer* can either ſet off or deform a beautiful Figure. What is a fine Naked with poor Hands and clumſy Feet? Why was *Van Dyk* ſo famous for his Portraits, but for having *as much Regard to an Hand as a Face?* To an expert Workman it is indifferent, whether he cut a Block of Marble, or make a Model in Clay; ſave that the former requires more Time.

But after all, this Choice of *Handling* and Neatneſs is of no Moment, if the Figure be not *well ſet* or deſigned, becauſe the greateſt Perfection lies in a Conjunction of both. Wherefore, it is certain, that if *Phidias* and *Praxiteles* had been Maſters of *Bernini*'s Handling and Elegance, and this laſt, the Knowledge of the *Greeks*, all three would have deſerved the greater Praiſe.

I as readily own as I take it for granted, that Art owes its Defects to Artiſts themſelves, as well in Painting and Statuary, as Architecture; proceeding not only from Maſters keeping their Pupils ignorant of their Principles, Experiments, and Secrets, but alſo from obſtructing their Advances in the Art: For tho' it were Weakneſs to think the Ancients did not underſtand it, yet the Decay muſt, as I imagine, be principally imputed to the Reaſon I have given: From whence aroſe another Miſchief, to wit, an Indifference in Pupils for further Improvements, eſpecially in Statuary. Accordingly, none will at this Time ſeek the old Path of his Predeceſſors; 'tis now overgrown, and become ſo uncertain, as hardly to be found; every Man runs blind-fold over the Heath, without knowing whither.

We obſerve, that the *Greeks* have commonly made more naked Figures than the *Romans:* Which I can aſcribe to no other Cauſe, than a Choice of Objects agreeable to their Inclinations, and a Deſire to diſplay their Skill in the Compoſition and Symmetry of the Parts of an Human Body. In their Statues, they rather choſe to repreſent Deities than Men, and in their Baſs-reliefs, rather Bacchanals and Sacrifices, than Hiſtories. The *Romans*, on the other Hand, deſirous, by their Statues and Baſs-reliefs, to tranſmit the Memories of their Emperors to Poſterity, found themſelves obliged, that they might not go againſt Hiſtory, to dreſs their Figures in the Mode of the Times.

We ſhall now conſider the neceſſary Obſervations in *painting Statues* and Baſs-reliefs. It is certain, that they muſt be very neat and white, becauſe ſuch Works, in Stone, being both hazardous, troubleſome, and coſtly, were never undertaken before the Artiſts had choſen fine Blocks of Marble for that Purpoſe. Wherefore, we ought to take Notice of the *Stones*, and their Kinds.

Light Marble is various; one Sort intirely *white*; another, *bluiſh*; a third, *fleſh-colour*, &c. being thus either in Nature, or chang'd thro' Time. They are all good when free from Spots or Eyes, and appear well againſt proper Grounds.

For this Reaſon we ſee, that the Ancients repreſented the beſt and moſt remarkable Hiſtories either in Copper or white Marble; as many Remains on Palaces, Temples, Honorary Arches, Columns, Pyramids, Tombs, *&c.* can witneſs. Single White has alſo this Advantage above the colour'd Paintings, that it does not ſoon change, and when it fades, as Marble itſelf is not free from it, it is all of a Colour. The Uſe of it is certainly attended with much leſs Trouble, and not leſs natural than in Colours: Moreover, we may ſooner find ten Maſters for this Sort of Painting, than three for Colours; becauſe it is but a ſingle Part of the Art, and remains always the ſame, and without Alteration; whereas the Caſe of Colours is quite different.

The grey Paintings repreſent only a Wall, or Piece of Stone-work, but the colour'd ones ſhew the Life itſelf, ſeen as thro' a Window: Wherefore the grey can neither recreate nor ſerve for particular Pictures of Delight; nor can be of further Uſe than in the Places where they are ſet for Ornament, of which they make but a ſmall Part; and were any Thing elſe to be placed there, it would be but of the Nature of the Stone, and not pleaſe like a colour'd Picture. 'Tis even in the ſame Caſe with a Field in Summer and Winter. The North Wind

Wind deadens and greys it, and the Summer revives and makes it look green again, feeding the very Soul with its Variety of Flowers.

The *white Marble* has a particular Colour and Tenderneſs; as may be perceived in the Mixture of Colours: Wherefore, it is of great Moment to *ſuit it* well to its ground.

Between grey Stone it ought only to be temper'd with white and black, and ſoftned with light or yellow Oker; but between reddiſh or Porphiry Stone, with a little Vermillion or *Indian* Red, ſomewhat upon the Fleſh-colour, and this in Shade as well as in the ſecond Tint. If you learn this Colour from the Life, your Work will have the utmoſt Agreeableneſs.

CHAP. VI. *Of the Attitudes of Statues.*

BESIDES the Draperies of Statues, ſomething is to be obſerved touching their Sways and Poſtures; which is a Point of the greateſt Conſequence: Wherefore we ſhall, in the firſt Place, ſhew what Statues are; next, whether they will admit of any other Variety than what the *Greeks* have aſſigned; in the third Place, whether thoſe, which ſince their Times have been in Uſe, are reckon'd as good; and laſtly, whether it be not more adviſable to follow the Antique and good ones, than to ſeek after new and leſs good.

Amidſt the Infinity of *Motions* incident to Nature in general, it is obſerved, that every Man has one particular to himſelf, and peculiar to his Temper, one buſtling, another ſlow, and a third between both: And this Diſtinction cannot but be obvious, even to a Man of ſmall Underſtanding, ſince from thence, and a Propenſity for Company like ourſelves, proceed either our Love or Averſion for this or that Perſon and their Actions. And if this be granted, we may be aſſured, that the ancient Maſters (eſpecially the *Greeks*, who were ſo famous for Wiſdom) nicely obſerved all thoſe Motions, as well the internal as external, and expreſſed them in their ſeveral Works. Wherefore it may then perhaps be inferr'd, that nothing in this Particular remains for the Improvements of After-ages: But let me ask, Why we ſhould not as well make uſe of our Abilities and Judgments in order to go forward? I think we may, in other Things eſpecially; but paſſing by what

what is already done, we ſhall proceed to inquire, what a Statue means and ſignifies.

A *Statue* repreſents an Idol in human Shape: An Idol I ſay with reſpect to its Origin and Uſe, and (as far as Statuary is concerned) formed after the beſt Proportion, either in Gold, Silver, or other Metal, and dexterouſly work'd by the Hand and Judgment of the Artiſt. The Uſes of theſe are, to be ſet in Temples, Courts, Palaces and other publick Places, but eſpecially to adorn Architecture. We find them as well in Scripture as Fables: For Inſtance, in *Mordecai*, when royally arrayed he was led, on Horſeback, by *Haman* thro' the City. Alſo in *Chriſt*, when expoſed, by *Pilate*, to publick View.

We likewiſe find Matter for Statues in profane, even recent Stories: As for Inſtance, in the late King *William* and Queen *Mary*, of bleſſed Memory, moulded from the Life, and ſet up in the *Temple of Honour*, and ſuch like. None of theſe Pieces ſhew either active, paſſionate, or violent Motions, but plain or grave, and majeſtic, ſuitable to the Dignities of the Perſonages they repreſent, and which we ought to conſider as Gentlemen or Ladies, who, ſtanding at Doors or Windows to ſee, and be ſeen by the People, are ſerious and without Motion. Whence the Proverb ſeems to ariſe, —— *He ſtands like a Stone-figure, or Block.* —— or, like a dumb and lifeleſs Perſon.

We ſhall therefore conſider two Sorts of Statues, the *unactive* and the *moving*. The *unactive* are ſuch as ſtand ſingly in *Niches* and on *Frontiſpieces*, and the *moving* or buſtling are thoſe which are ſeen in Groups of 2 or 3, on *Pedeſtals*, *triumphal Arches*, and *Fountains*.

Now, it's certain, that theſe two Sorts of Statues muſt needs have particular Purpoſes, and therefore *particular Places:* For the former are ſeen from a *ſingle Stand*, for which they are properly made, and the latter are to be viewed round about from *all Sides*. But of this we ſhall ſay more in the next Chapter.

As to this latter Sort of Statues, they receive not their Appellations from the Perſons they repreſent, but from the *Actions they performed, or the Misfortunes they underwent:* And herein lies the main Point, ſince, without them, the Perſons ſingly of themſelves would not be known; as in the Stories of *Seneca*, *Petus*, *Laocoon*, *Pyramus* and others: And theſe Occurrences or Accidents muſt be *but once, and on one Occaſion* attributed to them. Suppoſe any of theſe Perſons were to be repreſented by a ſingle Statue, as *Laocoon* with a Serpent, *Pyramus* with a Sword, *&c.* What Difference would there be between one

one who once committed ſuch an Act, or bore ſuch a Calamity, and one who in his Life-time, had gone thro' a thouſand Accidents, as *Hercules*, *Theſeus*, *Achilles*, *Hector*, and many others, who are repreſented by one Statue? Wherefore we may eaſily conceive, that the Ancients have in every Reſpect ſo firmly fixed and orderly diſpoſed their Poſtures, that there is no room left either for Alteration or Addition. Beſides, we ſee, that no Additions of the modern Maſters are like the Antique, either in Quality or Goodneſs, as is evident in the Works of *Quellin*, *Keyzer*, *Bernini*, and many others, who made no Diſtinction between Statues and Statues.

If I ſeem here to contradict myſelf, becauſe, having in the preceding Chapter ſet thoſe three great Maſters almoſt above Antiquity, I now place them below it, let it be obſerved, that I am *ſpeaking of Statues*, not of Baſs-reliefs; for herein they have neither excell'd nor been equal to Antiquity in the Beauty, Air, and Variety of Draperies.

The Ancients, in their Statues, had in View *three principal Conditions* and Natures of Men; the *gay*, the *heavy*, and the *moderate*: The *gay*, are active, full of Fire, and ſlender like the *Apollo*; the ſecond are melancholy, ſlow and liſtleſs, like the *Antinous*; and the third Sort is compoſed of a Temper between both, as the *Mercurius radians*, which receives its Light from below. All theſe were etcht by *Perrier*. We alſo commonly obſerve, that the active and airy are ſeldom long without Motion, now ſtanding on one Leg, then, on the other: Accordingly, the Ancients repreſented ſuch a Perſon ſtanding on one Leg, reſting little or nothing on the other Foot: But, being to exhibit an indolent, voluptuous, melancholy one, like *Antinous*, we may plainly diſcover, how heavily he ſtands on one Leg, and yet reſts on the other Foot, his Belly ſticking out, Head hanging down, and Hips exceſſively riſing. The Contrarieties of theſe two Figures are worthy of Remark; one ſeems to fly, and the other to be ſinking into the Earth. As to the Expreſſion of the third Figure, (which is a Mean between the two Sorts aforeſaid) he, as a well-temper'd perſon, is made ſtanding firm on his Legs, looking thoughtfully down, without any Turn, not too fiery or eaſy, nor too much ſunk; one Hip ſwelling a little more than that of *Apollo*, and ſomewhat leſs than that of *Antinous*, and tho' reſting on one Leg, yet appearing more firm than the one, and more airy than the other.

Now, as the Ancients knew how to divide thoſe three different Bodies ſo very nicely, according to their Natures and Action, ſo we need not queſtion but they handled all their other Figures in the ſame Manner:

ner: I ſpeak, in reference to their Qualities, as a ſtill-ſtanding *Bacchus*, *Mars*, *Hercules*, *Saturn*, &c. Even the Women, Goddeſſes, and Nymphs not excepted; all which proceed, either in a greater or leſs Degree, from the three Standards before-mentioned: This Truth is evident not only from theſe Examples, but likewiſe from what we daily meet with, whether in Models or Prints. Let us then not imagine, that we are able to invent new Actions for our Statues, or others than thoſe which are already found, much leſs, that they ſhould be better and more proper; but rather employ our Thoughts more advantageouſly on other things, and in the mean Time implicitly follow the Ancients in a Study ſo noble, and in which they took ſo much Pains.

The main Point lies in the *beautiful Sway of a Statue, well expreſt according to the Quality, Condition, Nature and Intention of it.* But hereby I mean not, that we are obliged punctually to imitate the Actions and Poſtures of the Ancients, without the leaſt Deviation; contrarily, every Man has the Liberty of exerciſing his Ingenuity: I propoſe their Works only as Patterns which I have always followed, and would have others do the ſame, without Fear of being therefore call'd Copyiſts, or their Works, Copies. Such a Moderation I think even very commendable, ſince the Fable of *Icarus* teaches us, that High-flyers have often great Falls; or, by avoiding *Scylla*, they get into *Charybdis*.

There ſtill remains a neceſſary Remark, touching the *Explanatory Additaments* of Statues; and, to be brief, I ſhall ſhew their Natures in three particular Statues, and chuſe out of many, the Stories and Figures of *Lucretia*, *Dido*, and *Thisbe*, among the Women. Thoſe of the Men may, on the ſame Foot, be eaſily apprehended.

I repreſent theſe three Women with Daggers in their Hands, to denote that they fell by thoſe Weapons.

Lucretia is grave and majeſtic.

Dido, haughty and proud. And

Thisbe, very plain and City-like.

I exhibit *Lucretia* thus, becauſe ſhe was a noble *Roman* Lady, who, being raviſhed by *Sextus Tarquinius*, in Diſcontent ſtabbed herſelf with a Dagger. Now, to make this known, a round Shield or Board, with the Raviſher's Head thereon, is ſtanding or lying at her Feet, and on her right Side lies a Dog to point out her faithful Love. On the Pedeſtal appears the whole Fact.

The ſecond, a Queen of great Spirit, has likewiſe a Dagger, becauſe, on being deceived, ſhe, in Spite and Rage, killed herſelf. The Figure

Figure of *Æneas* I place near her, and on the other Side, a Sparrow, as the Emblem of wanton Love.

But *Thisbe*, in honourable Affection, mov'd, or rather deceived, by *Pyramus*'s imaginary Death, ſtabb'd herſelf for pure Love and Deſpair; as being unwilling to ſurvive her Lover. Near her, on one Side, ſtands the Figure of *Pyramus*, and on the other, two Turtles. Underneath theſe two latter, appears the Fact itſelf, as in the firſt.

Theſe I think ſufficient Examples for further Repreſentations; as having ſhew'd the Difference in three, which are almoſt conformable to each other.

CHAP. VII. *Of the placing of Figures upon Pedeſtals, Frontiſpieces, in Niches, and other Places.*

IT is evident, that Statuary has a Dependance on Architecture, and is regulated by it: And as Figures adorn and give Life to a Landskip, ſo Statuary embelliſhes, and makes Architecture look grand. A good Landskip-painter knows what Objects are moſt proper for an Ordonnance, and what Forms they muſt have, whether crooked, ſtrait, ſtanding, ſitting, to the left or right, in order to produce *Decorum*, as we have ſhewed in the Chapter touching *irregular Objects*: And a skilful Architect ought to be as well acquainted with the Method of ſetting off his Work with Figures, Baſs-reliefs and other Ornaments *according to Rule*, that it may thereby become not only magnificent and elegant, but we may plainly perceive, *it muſt be ſo and not otherwiſe*. He ſhould alſo know, why ſome Figures ought to *face, and others look from each other*; why theſe muſt ſwell or *riſe outwardly*, thoſe be *upright or ſitting*, &c.

Upon this Account, the Statuary ought rightly to underſtand the *Architect's Intention*, 'ere he proceed to work; as alſo what Figures he is to make naked or cloathed, be they of Men, Women or Children, on what Side they ought to riſe or ſwell, and how bent; and from what Side ſeen, and whether they muſt ſtand high or low, and ſo forth: Being apprized of theſe Particulars, he is then to execute his Thoughts in finding, according to thoſe Sways, fine Actions, graceful Motions and

and elegant Draperies, from whence may arise a general *Decorum*. Thus much, as to these *two active Sisters*.

In relation to the third, to wit, *Painting*, which embraces them both, as needing their Aid, I must say, that as it makes the Elegancies of Architecture and Statuary, whether in History or Landskip, its chief Study, so a judicious Painter ought, for adorning his Architecture with Figures, Bass-reliefs, *&c.* to be thoroughly acquainted with them, that he may naturally express them with Shade and Colour; even, so much as thereby to correct the inevitable Miss shapes still to be observed in Nature.

'Tis unaccountable, that, among so many good Architects, Statuaries, and Painters, so few have understood the *right placing of Statues*: They sometimes hit it, but not upon certain Principles. Wherefore we shall endeavour to clear the Point in few Words and three Sketches; hoping that no Offence will be taken at my adapting the Matter also to Painting, since it has so near a Concern therein.

As there is nothing in Nature without Imperfection, so, in the Use of Things, we ought to proceed with Judgment, in order to chuse the best for the Satisfaction of our own Eyes, as well as those of the Knowing and Lovers.

In the placing of Statues in Architecture, the same Regard must be had wherever they *stand* or *sit*. I speak not of Painting alone, but what generally concerns both the Arts; Statuary in the first place, and afterwards Painting. See *Plates* LXV. and LXVI.

Behold the Sketch in *Plate* LXV. with Attention, and my orderly Disposition of the Statues in different Places; sufficiently to evidence the Regularity of my Scheme to any one who has a mind to try the contrary.

Here, you are only to observe the Out-lines of *Couples or Pairs* of Figures, and their *Postures against each other*; for a single Figure acts for itself, but a pair or couple of Figures shews the Result of both.

I have formerly asserted, what constitutes a beautiful Action, namely, *a good Turn of the Members and Motion of the Head, Arms, Hands and Feet.*

The 1st Example chiefly concerns Statuaries, who, by observing that Position, will shew that they understand it, and are able to order and make large Things as well as small.

The 2d Example respects Painters, tho' it be the same as the former, in reference to the Out-line; but with respect to *Shade*, when we

we are confined to a ſingle and fixed Light, we ought to chuſe a proper and advantageous one, that the *Out-line*, as our principal Purpoſe, *may thereby maintain its Force*, and produce the Effect and *Decorum* we deſire; as you ſee here with its oppoſite.

We have formerly ſaid, *that the Out-line without the Shade is of no Effect; and that a beautiful Action and Out-line may loſe their Force, and the Gracefulneſs be ſpoilt by an improper Light; which Miſ-ſhape is very viſible in ſharp and broad Lights, and more diſagreeable than in ſtirring Figures.*

The 3d Example concerns thoſe who paint Figures, Baſs-reliefs, and other Ornaments, either in white, red, yellow or other colour'd Marble, or Stone. Here, obſerve not only the *Out-line*, as in the firſt Example, or the ſame *ſhaded*, as in the ſecond, but likewiſe the *Colour of the Stone, as well in the Shade as Light:* I ſay, *eſpecially in the Shade*, becauſe therein appears the *greateſt Variety*, either by means of the Air, or ſome other Reflexions.

Another of our Poſitions has been, *that all Objects retain their natural Beauty in the Shade, unleſs they receive Reflexions from other Things; likewiſe that White is the moſt ſuſceptible of it, and, by its Cleanneſs, eaſily receives whatever Colour it meets with.* Conſider alſo, the great Difference between the Cloſeneſs and Solidity of Marble, and the Thinneſs and Tranſparency of Linnen. In the third Example you will find that *white Marble*, not without Reaſon, produces *yellow or ruſſet Shades*; wherefore you ought carefully to conſult Nature, in order to imitate her with Knowledge.

But to return to the firſt Example, let us obſerve how two *oppoſing Figures* appear in their Out-line. Firſt, upon the *Frontiſpiece*, where theſe two Figures *ſwell outwardly, the Faces either regarding or turning from each other, and the Arms the ſame*; and the middlemoſt *ſtrait, without ſwell, and fronting*; and thoſe on the outſides alſo with little, or *no Turn*, as being ſeen only forward: Secondly, the two Figures on each Side of the *Steps* likewiſe *ſwell outwardly, yet more turning than the others*, becauſe being alſo ſeen ſidewiſe, they ought to be *beautiful from three Sides:* Thirdly, the *foremoſt Figure* may have *as much Turn and Action as you pleaſe*, and be *good quite round:* Fourthly, the Figures in the *Niches* are *fronting, without the leaſt Turn or Stir, and the greateſt Swell is forwards.* It's alſo very proper for the *Men to ſtand below, and the Women above*; becauſe the Woman tapers upwards, and therefore is more diſappearing and *uniting with the Air*; which, in Archi-

tecture has a fine Effect. For this Reaſon they formerly oftentimes ſet ſmall Pyramids on the Tops of Houſes, inſtead of Figures.

The *uppermoſt Figures*, againſt the Sky, look beſt *naked*, becauſe of their Airineſs; thoſe in *Niches* muſt be *maſſy and dreſt*; and thoſe below *on the Balluſtrade, half dreſt*. Thus much as to the firſt Sketch.

The 2d Example ſhews the Method to be uſed when it happens, that the *Shade cauſes a viſible Deformity on the ſwelling Part of a Figure*; as to help it by the *Diſpoſition of an Arm, Bit of Drapery or Hand:* I mean, in a Painting, where the Light remains *always the ſame*, and to which Statuaries are *not tied*, eſpecially in the open Air, becauſe the Light *continually alters*, but in a Painting *not*; for as Things are painted they ſtand. This Remark is worth noting as well in ſtirring as ſtill Figures.

In the 3d Sketch, I exhibit a ſtanding Figure in a Niche, and between them a Baſs-viol, ſuppoſed to be of yellowiſh or *ruſſet Wood*; which Colour, becauſe the Figure is of white Marble, gives *ſtrong Reflexions*. On the Side, we ſee another Figure, between the Greens; and a third lying on the Ground ſurrounded with the Air: In all three I have one and the ſame Intention, *viz.* to ſhew the *Cauſe of the Mixture of the Shades*; otherwiſe, the Figures will ſometimes ſeem to be made of *two Sorts of Stuff*, as the *light Parts White*, and the *Shades of ſome other Colour*. A due Obſervation of this enables us to anſwer for what we do.

Altho' now by theſe Poſitions about the ſtirring Actions, I ſeem to contradict former ones, namely, that in painting or carving Statues, we ought to give them but little Turn, yet in Fact I do not: I ſpake there only touching a *ſingle Figure*; whereas here are *many* in Company, and thoſe ſet upon Pedeſtals, Fountains, and the like Places, where they are ſeen from all Sides; which creates a Difference as well in their Natures as Circumſtances.

If I am taxed with Preſumption for taking upon me to place Figures, and ſet naked ones and *Women above*, and *Men*, with thoſe which are dreſt, *below*, I anſwer, that my Conduct is founded on Architecture, which intimates, that the *five Orders* are peculiar to *five different Conditions* of Men; as *Polyphemus*, or the Giants, for the firſt Order; *Mars*, as robuſt or muſculous, for the ſecond; *Apollo*, for his Slenderneſs, for the third; *Diana*, or *Venus*, as womaniſh, for the fourth; and *Iris*, or *Cupid*, for the fifth. This Conſideration will, I think, as well embolden as juſtify me.

To

To conclude this Chapter, I ſhall touch on *Heads*, *Hands*, and *Feet*, becauſe I have found, both *here* and in other Parts, Painters as well as Statuaries very imperfect in them, as if of leſs Conſideration than *Bodies*.

Some Statuaries do not ſufficently *vary* their Faces, making little Difference between Youth and Age, giving alſo much into the modern Way of *Affectation, and exaggerating the Parts, without any Regard to the Antiques*. By *Affectation* and *exaggerating*, I mean, a Kind of Fondneſs in Artiſts for a particular Manner; as, to make the Eye-lids of their Figures too large, which cauſes an heavy look; and to cut the Dimples on each Side of the Mouth, and the Hollows of the Noſe, and Neck, too deep, ſeemingly ſhewing the Fatneſs of Women: Whereas, they ought rather to be ſomewhat more expreſſive in the Muſcles; ſince, according to the Turn of the Head, thoſe riſe more or leſs, eſpecially in thin and aged People: I ſpeak only of giving a Variety to the *Look* and *Breaſts*: For Faces muſt not be always alike grave and lofty; there muſt be wanton ones as well as modeſt, large-featur'd as well as tender, ſuitable to the Bodies; the Caſe is here the ſame with the Neck and Breaſts, ſome are growing, others full grown.

Much is to be obſerved about the *Make of the Hands*, and *Set of the Feet*, eſpecially when *naked and without Sandals*; but the Matter lies moſt in ordering the *Toes*: The *three foremoſt* ought to be the *longeſt, and cloſe, turning out* more or leſs with the Tread of the Feet; whereas ſome *turn them in*, the great one lying ſtrait with the Foot, and the reſt againſt it, which looks very uncomely. See the Examples in Plate LXVII. and the Difference between them; of which, the two Uppermoſt ſhew the Unſeemlineſs, and the three others the Elegance I ſpeak of. And tho' many have Caſts of beautiful Womens Hands for conſtant Uſe, yet theſe (as has been ſaid of Faces, Breaſts, *&c.*) cannot, on all Occaſions, ſerve for the *Difference of the Sexes*; for Women have thicker and more tapering Fingers, and ſmaller Nails than Men, who, according to their Bulk and Age, have more riſing Knuckles than Women.

CHAP.

CHAP. VIII. *Of the Uſefulneſs of Modelling.*

HAVING, in the ſecond Chapter touched upon Modelling, which is a Practice of great Concern to a curious Artiſt, I ſhall here deliver my further Thoughts about it.

The making Models, whether in Clay, Wax, or other ſoft Matter, is both uſeful, delightful, and neceſſary for a Statuary as well as Painter, Indeed, for all who endeavour at any Perfection in the Art; for by this Practice [in Reference to the Relief of Things we are to repreſent, whereby it ſeems always to have Life itſelf] we obtain a Firmneſs, and at the ſame Time a bold Handling. It diſburthens our Thoughts, and makes ſuch laſting Impreſſions on the Mind, that we need be at no Loſs about the Life. We muſt be ſenſible of the great Advantage ariſing from it, becauſe we can model in the aforeſaid Bodies, Baſs-reliefs, Foliage, and other Ornaments from the Antiquities, on all Sorts of Objects, as Altars, Vaſes, Diſhes, Candleſticks, Ciſterns, *&c.* and then paint them with ſuch Colour as we pleaſe; alſo gild or bronze them, according to the Uſe we would put them to. By the ſame Means we may have Store of elegant Sword-hilts and Helmets, *Greek* as well as *Roman*, to ſerve any Occaſion. In ſhort, a good Modeller can help himſelf out of any Difficulties. Therefore let me adviſe you to fall boldly to work, and make Baſs-reliefs, Sphinxes, Tombs, Vaſes, or any Thing elſe neceſſary in the Art. You may likewiſe get ſmall wooden Diſhes and Pots of divers Kinds turned, and prettily adorn them with Wax-imagery of Satyr's Faces, playing Children, dancing Nymphs, *&c.* Theſe Things may be uſeful in any Manner of Painting, whether the Piece be Sun-ſhine, or Moon or Candle-lights. If you would go further, you can divert yourſelf with modelling Medals in Wax, and oblige a Friend with a Caſt of them.

Many of the moſt famous Maſters have practiſed Modelling; as ſufficiently appears in their Works. The Truth is, we can make any Thing we want, even what no body elſe has, and is no where to be purchaſed, to paint after, as from the Life itſelf.

I ſhall ſay little of the Method for making Models, becauſe it is very common, and every Man has his own Way: Wherefore ſhall confine myſelf to *flat Baſs-reliefs.*

Having sketch'd my Deſign on Paper, as large or ſmall as I would model it, and neatly work'd it up with Lights and Shades, I take a Board painted with the ſame Colour and Tint as my Deſign, and, with a Point, trace it thereon, and fill theſe Out-lines with Wax or Clay, more or leſs raiſed, as Occaſion requires; then I work the Stuff, firſt with the Fingers, afterwards with a tooth'd Tool, and laſtly with a wet Pencil, in order to make it ſmooth and even: Which being done, and the Board placed in the *ſame Light* as our Pictures are to ſtand or hang in, it ſerves for a Model to paint after: If now we are to introduce it in our Pieces, whether in Landskip, Frizes, ſhallow Niches, *&c.* it muſt be ſet either fronting or ſloping, in ſuch a Light, and at ſuch a Height as the Point of Sight directs. But if it be a *Baſs-relief more raiſed,* the Point of Sight is placed in the Middle of the Piece: And tho' the raiſed Parts, on the Extremities, will then of courſe happen to jump over the Out-line, even ſometimes over other Figures, according to the Lengths of the Pieces, as in a Frize, and ſuch like, I, to prevent that Inconvenience, make uſe of more than one Point of Sight.

CHAP. IX. *Of the viſual* Decorum *of a Statue, with its Pedeſtal, as well within as without doors: As alſo the ſuiting of Vaſes and Buſts.*

WE find, that the Grace of the Poſture and Sway of a fine Statue ariſes only from a Contraſt in its Out-lines, from Top to Bottom; affecting not only the Figure, but alſo the *Pedeſtal*; with this Difference, notwithſtanding, between naked and cloath'd Figures, that an ornamented Pedeſtal gives the former greater Elegance than a plain one. Yet this latter Sort likewiſe produces a fine Effect, by obſerving, that the *Swells* or Scrolls of *Mens Pedeſtals* ought to be at Bottom, and thoſe of *Women* on Top; the Courſe of which cauſes a Contraſt both in the Forms and Sexes. See Plate LXVIII.

If now it be asked, in the Caſe of placing two naked Figures together, *viz.* a Man and a Woman, as *Diana* and *Apollo*, *Venus* and *Adonis*,

nis, &c. whether the Pedeſtals ought then to be repreſented ſo unlike? My Opinion is, that they muſt not, as being contrary to Rule and Order. If both Figures be *Men*, the Pedeſtals ought to *ſwell at Bottom*; if both *Women*, *on Top*; and if a *Man* and a *Woman*, both ought to be *plain*: If there be a *Woman between two Men*, the Side-pedeſtals muſt be *plain*, and the middle one particular to itſelf, and the contrary.

Plain Pedeſtals, tho' bearing dreſt Figures, Vaſes, or Buſts, ſuit not between *two Columns* or *Pilaſters*; at leaſt, they ought to *hollow in*, not ſwell out.

The *Height of a Vaſe*, placed between two Figures, muſt not exceed *three Fourths* of that of the Figures, inclusive of the Pedeſtal; that is, up to the Breaſts, and no higher.

A *Buſt*, with its Pedeſtal, ſhould not riſe above *Man's Height*, the Pedeſtal *not ſwelling out*, but the contrary; as in the Examples.

Where *two Vaſes and a Buſt* are placed in a Garden *between two Figures*, the outward Pedeſtals ought to be of the ſame Height with the middlemoſt, and plain, the two others muſt hollow in or ſwell out, according to the Courſe of the Vaſes, and be a third, or half, lower, yet retain the ſame Breadth with the others.

A *Vaſe*, twice as high as broad, and running up ſtrait, ought to have a ſquare ſwelling Pedeſtal. The Contrary will produce the ſame Decorum.

If a *Buſt* ſtand between two Vaſes, they muſt be level with the Shoulders of the Figure. The contrary is alſo good, provided the Pedeſtal be ſomewhat bigger, and ſuited to the Courſe of the Vaſe.

CHAP. X. *Of the Ornaments of the Frontiſpieces of Temples, Houſes*, &c.

NOTHING can properly be done in Statuary or Painting, without due Reflexion: I ſpeak not only of the Manner and Handling, but alſo with reſpect to the Circumſtances of Things. Even a good Building may abate of its Luſtre, by a bad Choice in the Outſide Ornaments. Wherefore, we ſhall ſhew what ought to be done in this Point, by what follows.

The

The Ornament on the Temple of

- *Jupiter* ſhould be, *an Eagle graſping Thunder.*
- *Mars*, —— Some warlike Inſtruments, as *Armour, Helmet, Shield, Sword, Arrows*, and *Standards.*
- *Phœbus* —— *A Sun in the Center of the Zodiack, with the twelve Signs.*
- *Pallas* —— *Meduſa's Shield, and an Helmet adorned with a ſtanding Owl, or lying Sphinx.*
- *Diana*, —— *Dogs, Bow and Arrows, and above them a Moon.*
- *Ceres*, —— *A Plough, with Ears of Corn, and a Sickle.*
- *Bacchus*, —— *Two Tygers, a Thyrſis twined with Vine-leaves, and Bunches of Grapes.*
- *Mercury*, —— *A winged Cap on a Caduceus.*
- *Vulcan*, —— *An Anvil, with Hammer and Pincers thereon.*
- *Veſta*, —— *An Oblation-bowl, out of which proceeds a Flame, in the Middle of a circling Serpent.*
- *Cybele*, —— *A Caſtle or Key between two Lyons.*

The Ornaments on the Houſe of a

- *Senator, Conſul, or Magiſtrate*, ſhould be, *The Faſces* and in the Middle, *Thunder.*
- *Learned Man or Philoſopher*, —— *A Sphinx with a burning Torch*; and alſo, *ſome Books.*
- *General*, —— *A Shield, with a Griffin repreſented thereon*; likewiſe, *a Club and Lyon's Skin.*
- *Merchant*, —— *A Bale of Goods, Pair of Scales, and a Yard-Meaſure.*
- *Phyſician*, —— *The Figure of Æſculapius, and a Staff twined with a Serpent.*
- *Painter*, —— *A Monkey with Pallet and Pencils.*
- *Shepherd* —— *A Crook, with a Scrip and Flute hanging to it.*
- *Fiſherman*, —— *Some Nets, Ropes, Ruſhes, and Fiſhes.*

The Ornament on an

- *Hoſpital*, ſhould be, *Charity or Compaſſion*; *with the Founder's or Town's Arms.*
- *Priſon*, —— *All Sorts of frightful Inſtruments*; as, *Irons, Chains, Ropes*, &c.
- *Houſe of Correction*, —— *The Figure of Education, holding the Bridle of a tam'd Beaſt which goes before her.*

All the *Arts*, as *Painting*, *Arithmetick*, *Architecture*, &c, may be expreſt by Figures.

It is certain, that the Deſign of Temples, built in Honour of the Gods, was, to place their Figures in them for Worſhip, either with Prayers or Sacrifices. Wherefore it is a great Fault in Ignorants, to place *without*, in Frontiſpieces or Niches, what we ought to ſeek *within* thoſe Buildings; as may be ſeen in the Temple of *Diana* at *Epheſus*, *Apollo* at *Delphos*, *Jupiter* at *Dodone*, and many others, where the Figures all ſtand *without* them.

The End of the Tenth Book.

THE

THE

ART of PAINTING.

BOOK XI.

Of STILL-LIFE.

Emblem, touching Still-life.

JUDGMENT and *Prudence* ſit here at a Table; by whom are ſeen ſome *Cupids* taking, out of a large *Horn of Plenty*, all Sorts of Things, as a Scepter, Crown, Necklaces, Books, a Shepherd's-ſtaff, Muſical Inſtruments, Garlands, Flowers, Fruit, *&c.* ſerving for Still-life, and preſenting them to *Judgment*, who, by the Help of *Prudence*, lays them in Heaps on the Table, diſpoſing them orderly for repreſenting ingenious Ordonnances in that Part of Art.

CHAP. I. *Of Still-life in general.*

HAVING thus far treated of the Power and Dignity of the noble Art of Painting, together with the Luſtre and Advantage

accrueing to thoſe who thoroughly conſider and put it in Execution; we ſhall now, for the ſake of weak Capacities, proceed to *Still-life*, or, *immoveable and inanimate Things*; *ſuch as Flowers, Fruits, Gold, Silver, Stone, Muſical Inſtruments, dead Fiſh*, &c. and ſhew which are the beſt and of moſt Advantage. Theſe may, in their Turns, in different Manners, ſerve for Materials for a natural Compoſition, wherewith to pleaſe all Sorts of Men, the Great as well as the Little, the Learned as Ignorant. Wherefore, out of many, we ſhall fix on the following Objects, as the moſt beautiful, elegant, and agreeable.

1. *Flowers.*
2. *Fruit.*
3. *Gold, Silver, and other rich Things.*
4. *Muſical Inſtruments.*

Theſe four Sorts, artfully order'd and perform'd, may ſerve for the Ornament of Halls and Cabinets as well as the beſt Paintings, provided they have a *proper Light, and hang together*. But we muſt know, in the firſt Place, what conſtitutes a good Still-life-piece, ſince, tho' it be naturally handled, nothing but a *good Choice* can charm the Senſes, and bring Fame to the Maſter. 'Tis Weakneſs to think that faded Flowers ſhould pleaſe, much leſs in a Picture: Or who would hang a Piece of ordinary, unripe, or rotten Fruit in his beſt Room, and among a Cabinet-collection, ſeeing the Life itſelf is ſo diſagreeable? Such Rubbiſh I did formerly admire; but as they only ſhew the Deformities of Nature, I have no Appetite to view them any more. But, to return to the Subject.

My Opinion is, that the Beauty and Goodneſs of a Still-life conſiſts only in the moſt choice Objects: I ſay, *the moſt choice*; as, among Flowers, the moſt rare and beautiful, and the ſame in Fruits and other Things. Theſe will gain a Maſter Credit, eſpecially with the Addition of ſome *particular Significations proper to them*. It is not probable that wealthy People ſhould be delighted with old-faſhion'd Plate and Furniture, when they can have every Thing more beautiful and elegant; and as improbable, that judicious Lovers of Muſick ſhould be pleaſed with the modern Lyre, Dulcimer, or Bag-pipe. As for Cabbages, Carrots, and Turnips, as likewiſe Codfiſh, Salmon, Herrings, Smelts, and ſuch-like (which are poor and mean Ornaments, and not worthy of any Apartment) he who is pleaſed with them may ſeek them in the Markets. I as little approve of Horſe-furniture aud hunting Equipage; tho' theſe latter, with wild Boars, Stags, Hares, Pheaſants,

ſants, Partridges, and other Fowls, depending on Princes and Noblemens Fancies, are more tolerable.

Having thus in general touched on Still-life, let the Judicious determine which Sort is beſt and moſt advantageous either to the Painter or Purchaſer.

As for me, I think Eloquence very charming to the Ear; but *Goodneſs* alone makes Beauty amiable. What is a fine Flower, Apple, Gold Cup, or well-tun'd Violin, without good Smell, delicate Taſte, proper Uſe, and agreeable Sound? *Goodneſs*, I ſay, ought to be perfectly apparent: The Smell, Taſte, Hearing, or Sound cannot be painted; but may be, in ſome Meaſure, expreſt by occult Significations, either in Baſs-relief by Fables, Hieroglyphicks, or emblematick Figures, or by many other Things, if the Will be not wanting.

As to the Nature and *Property of the Places* for Still-life, they are two-fold, cloſe and open; the one repreſenting it as if *hanging againſt a Wall* or Wainſcot, and the other, as *lying on a Bench or Table, or on the Ground.*

We alſo ſuppoſe, that no Objects uſed in Still-life ought to be repreſented *leſs than the Life.*

'Tis likewiſe improper, and againſt the Nature of Still-life, to introduce, in any of the before-mention'd Choices, *colour'd Back-works*, or *Viſtos*, either cloſe or open, that is, Landskip, Architecture, or any Kind of living Creatures; which would ſpoil the very Name of a Still-life: Moreover, it is difficult, if not impoſſible, for ſuch a Painter to hit every Thing; and granting he can, I yet queſtion, whether he would be pleaſed with the Title of a Still-life Painter. I ſay then, that the *Depth* of the Picture is only to be repreſented by an hanging Curtain, or a Baſs-relief of Wood or Stone, of ſuch a Colour and Tint, as beſt ſuits the general *Decorum*; the one darkiſh, and the other ſomewhat lighter. With *Flowers*, a dark-grey Back-ground ſuits better than a white, yellow, or red one. With *Fruit*, white and grey Marble, but not yellow or red. Yet, as a fine Baſs-relief requires more Skill than a Flower or Fruit, and ſuch like, you may, inſtead thereof, introduce a Niche, with a God or Goddeſs's Buſt therein, proper to the Subject, as a *Flora*, *Pomona*, *Bacchus*, *Apollo*, *Diana*, or others, according to the Intent of your Deſign, and as you would have it bear either a *particular* or *general Meaning*, which each of thoſe Figures will ſupply in Abundance. Flowers are various, and, like Fruits, may be divided into three Sorts, to wit, the Spring, Summer and Autumn; and, having different Qualities, are fit for many fine and uncommon

Deſigns,

Deſigns, in Conjunction with Baſs-reliefs or Buſts, as I have ſaid; with this Caution, that *with Flowers* ſuit *no Fruit*, but Ears of Corn, as being airy and pliable; but among Fruits may be ſome Flowers, eſpecially ſuch as allude to *Reſt* and *Mirth*, as Poppies and Roſes. And yet theſe agree beſt with Grapes, either in Garlands or Feſtoons.

Let us now, for Exerciſe and Improvement in this Point, obſerve what the Learned ſay. The *white Lilly* is ſacred to *Juno*; *Turnſol* to *Apollo*; the *Roſe* to *Venus*; *Diana* and *Somnus* claim the *Poppies*; *Ceres*, the *Corn-Flowers*; *Juno*, the *Pomegranates*; *Bacchus*, the *Fig-tree* and *Vine*; *Ceres*, or, *Iſis*, the *Peaches* and *Ears of Corn*; *Venus* and *Apollo*, the *Apples*; *Ops*, or Mother Earth, *every Thing ſhe produces throughout the Year*. Of Inſtruments, the *Lyre* is dedicated to *Apollo*, *Mercury*, and the *Muſes*; the *Flute*, to *Pan* and *Venus*; the *Trumpet*, to *Mars*, &c.

CHAP. II. *Deſigns for Baſs-reliefs proper to Still-life.*

WITH *Flowers* ſuit *Zephyrus* and *Flora*, or *Venus* and *Adonis*, in Courtſhip.

With *Fruits*, *Ceres* and *Pomona*, or *Pomona* and *Vertumnus*. With *Grapes*, *Bacchus* and *Ariadne*, and *merry Bacchanals*: And, if there be *Mulberries* among them, a *ſleeping Silenus* with the Nymph *Ægle* is moſt agreeable.

With *Muſical Inſtruments*, *Apollo* and the *nine Muſes*; *Orpheus* playing, or *Arion* on the *Dolphin*. With a *Timbrel*, *Cornet* and *Cymbal*, a *Bacchanalian Sacrifice*, *Feaſt*, or *Dancing*.

To the *three Seaſons*, as Spring, Summer and Autumn, in one Piece, we may apply *Venus*, *Ceres* and *Bacchus* fitting together according to their Ranks. I exclude the Winter, as improper and diſagreeable, and admitting of no other than poor Interpretations; ſuch as Hunger, Penury, &c. which this Seaſon brings with it.

That theſe Baſs-reliefs may have due *Decorum*, you muſt obſerve, that in *Garlands* they ought to be *Octangular*; in *Feſtoons*, *round*; and in *Groups* or Bunches, *ſquare* and parallel with the Frame, eſpecially when diſpoſed *hanging above*, *below*, and on the *Sides*: But when in *Corners*, a *Compartment* ſuits better, and this to be ſquare above, and ſemi-circular at Bottom and both Sides. Thus much as to *cloſe Baſs-reliefs* in general. As for the *Relief*, the *flatter* it is, the better, and with-

without the leaſt *Ground-ſhade*, in order to prevent all *Maſtery* and *Confuſion*.

Touching the *other Sort* of Still-life, either ſtanding or lying in deep Niches, or on Benches or Tables, we have before obſerved, that it ought *not to be repreſented leſs than the Life*, and therefore muſt come quite *forward* in the Piece, as appearing then in its full Force and Quality; even much better with a Light coming from *without* than within, a *Front*, than Side-light.

There are three Sorts of *Grounds* which elegantly ſet off *Fruits*. Grapes, eſpecially the blue, and Cherries, blue Plums, and all Fruits inclinable to be dark, require one of Freeſtone. But Apples, Peaches, and Apricocks appear better on a dark grey Ground. There is a third Sort, as Pumpkins, Melons, Oranges, Strawberries, and others, which beſt become a white Ground, whether they be lying on a Bench or Table, or in a deep Niche.

I ſhall now deſcribe ſome Deſigns, which I hope will not be unacceptable to the Artiſt. The firſt contains the *three blooming Seaſons*.

Table, or Ordonnance.

This Piece exhibits *a compaſs-headed Niche*, ſquare within, and its Depth equal to its Diameter. Therein I place a beautiful Vaſe, either of Cryſtal, Copper, or Gold, with Flowers; of which, I ſet the ſhorteſt-ſtalkt in the Middle, and the others ſpreading on the Sides. Above, in the Middle, on a Ring, I hang two or three Bunches of the largeſt Sort of Grapes. To the Ring I faſten a ſmall Ribbon, on which looſely hang Ears of Corn, intermixed with ſome Corn-flowers, taken up and tied in the upper Corners of the Piece, and hanging down the Sides. Below, round the Vaſe, lies fine and palatable Fruit, of the largeſt and beſt Sort, as Melons, Lemons, freſh Figs, Pomegranates, Walnuts, as well as Apples, Peaches, China-oranges, *&c.* This is the Subſtance of the Piece.

The Diſpoſition is thus. The Feſtoons, in Bunches of an Hand's Length, are parted with Greens, and tied, which Greens cover the Stalks of Corn, and being intermixed, as is ſaid, with ſome blue Flowers, produce an agreeable Mixture, *without Maſtery*. The Jaums ſetting them off are grey Stone, and the Ribbon dark Violet. The Grapes, of the largeſt Sort, tied to a Copper Ring, are, in the Middle, white, and thoſe hanging on each Side, blue, with a green Leaf

or

or two: This Group is well ſet off againſt the Shade of the Hollow of the Niche, without drawing the Eye from the principal. My Intention is, to diſpoſe the Flowers into a large Maſs of beautiful and light ones; the ſtrongeſt and fulleſt to be in the Middle, conſiſting of white, yellow, and light red. The higheſt next the Grapes to be a Turnſol, and on the Sides, others of leſs Force and Colour, intermix'd here and there, with a beautiful blue one. And becauſe the Vaſe, on account of the Room which the Fruits lying about it take up, cannot ſtand quite forward, the Flowers ſpreading on the Sides muſt be in Shade. The Fruits I diſpoſe contrary again; as the biggeſt on the left Side, and the ſmalleſt and moſt tender, ſuch as Peaches, Apricocks, and Plums, on the right: They ſhould be *Italian Fruits, eſpecially the Lemons at leaſt two Fiſts big, as being the Chief of the Group*, and governing the reſt. If beſides the *Seaſons*, you would repreſent ſome other *Meanings*, add a Lyre, Violin, or other muſical Inſtrument, which may be ſet or hung againſt the light Side of the aforeſaid Hollow; and thus the Piece is compleat.

And now, curious Still-life Painters! view this Example with Attention, and conſider whether I propoſe to ye any Difficulty above your Abilities. Ye Flower-painters, is it more troubleſom and artful to imitate a Grape, Apple ot Peach, than a Roſe, Lilly, or Turnſol? And ye who practiſe Fruit only, what Difficulty has a Flower more than Fruits, a Pomegranate or Melon inwardly or outwardly? Any of theſe may be ſet ſtanding or lying before ye, as long as ye pleaſe; and ſo may an Harp, Violin, Lyre, or Flute: Theſe can ſtore ye, and are all in your Power, and your Eyes can determine the Proportions, Meaſures and Forms of all that ſtands ſtill, hangs, or lies, and the ſoft Pencil, skilfully handled, bring them naturally and properly on the Cloth. Why then do ye ſo often obſtinately build on a ſingle Sort? a beautiful Flower will certainly pleaſe the Eye, but more, in Conjunction with ſome freſh and palatable Fruit, and higher yet, with the Addition of ſome fine Muſical Inſtruments. Your Cloth may take in ſomething of each, and yet ye moſt Times do it with a *ſingle Sort*. If it be a Flower-piece, your Cloth muſt however be *filled*, as it alſo muſt when the Subject is Fruits and Muſical Inſtruments. When we ſay, a Man is a fine Still-life-painter, we are to ſuppoſe, he paints *every Thing* either ſtanding ſtill, lying, or hanging.

Second

Second Ordonnance, being the Reverſe of the former.

The chief Object in this Ordonnance is a low or *ſhallow Basket of Fruit*, taking up, in Breadth, the major Part of the Opening. This Basket is fill'd with all Sorts of tender and palatable Fruit. Inſtead of the Grapes over it, I faſten to the Ring a Bunch of Flowers with elegant Greens, tied up, as in the former; and againſt the Jaumbs of the Niche ſome muſical Inſtruments, as a Flute, Trumpet, Baſſoons, Cornets, Hautboys, *&c.* On the right Side of the Basket, lies a porcelain Diſh of Strawberries; and behind it, ſomewhat deeper in the Niche, a wide Glaſs of Mulberries, *&c.* The hanging Feſtoons, on each Side of the Bunch of Flowers, conſiſt moſtly of Ears of Corn and Greens. The main Light takes the Basket of Fruit, conſiſting moſtly of lightiſh white, yellow, and ſomewhat red ones, and the ſhaded Side, of dark, black or violet. The Bunch of Flowers over it, contrarily, is made up of blue, purple, violet, and a little white and yellow. The muſical Inſtruments the ſame. The other Things, encompaſſing theſe, as the Ears of Corn and Greens, explain themſelves.

This Piece, thus diſpoſed and artfully executed, is a proper matching Picture for the preceding.

We ſhall ſubjoin a third Ordonnance of a *Muſic-piece*, (implying Harmony) no leſs elegant than the two former.

Third Ordonnance.

In the Middle of the Hollow of the Niche, I place, on a Desk, a large Book of Muſick, opening long-ways, on one Side whereof is prickt the *Cantus*, and on the other the *Baſs*, either in Church or Chamber-muſick. Over it, on the Ring, I faſten an Ivory Lyre adorned with Gold, and between its Horns hangs a Crown of Laurel with a ſmall Olive, or Myrtle-branch. All the Wind-inſtruments before-mentioned, together with the Violin, muſt be diſpoſed on the Sides and behind the Book, and forwards ſome Implements pertaining thereto, *viz.* a Screw or two, Piece of Colophony, Box of Strings, Baſſoon or Hautboy-reed, *&c.* All encompaſſed by a beautiful Feſtoon of Flowers, intermixt with Ears of Corn.

This Piece ſuits well between the two others.

As for the Shape of all the three, they will be better, and look more noble, if longer than wide.

There remains another Sort of *Still-life*, which, with the preceding, would yield a great Variety. It conſiſts of all Sorts of rich Things, as Gold, Silver, Cryſtal and other Glaſſes, Pearls, precious Stones and Mother of Pearl. Such Pieces are commonly called *Vanitaſes*. The famous *Kalf* has left many rare Examples of theſe Things, which deſerve the higheſt Commendation.

Now, to ſhew that in this Branch the Artiſt has plentiful Materials for bringing him from a Trade to an Art, or, in better Terms, for enriching the Productions of the Hand with thoſe of the Head, whereby he may be reputed an artful Maſter, I ſhall ſketch a fourth Ordonnance, taking for the Subject *Wiſdom*, *Riches* and *Honour*. *Solomon* only pray'd for Wiſdom, and with it obtained Riches and Honour.

Fourth Ordonnance.

I place, in the Middle of the Piece, every Thing that is *coſtly*, *viz.* Gold, Silver, Pots, Tankards, Salvers, Cups of Mother of Pearl, Cryſtal, Candleſticks, Heaps of Gold and Silver Coin, full Purſes, *&c.* On the Ring above, I hang a ſmall Board, with this Motto in Gold Letters, *Sapientia Nutrix*; or, inſtead of the Writing, I put in a golden Sun on a Sky-colour Ground. On each Side of it, I hang ſome Books, Feſtoon-wiſe, intermixed with Laurels, naval and mural Crowns, Garlands of Palm, Laurel, Myrtle, Oak, *&c.* and faſtened in the upper Corners of the Piece, proceeding from the Ring, and hanging down the Sides. About them, might be twined a ſmall Streamer, with theſe Words, *Laboris Merces*, *Sapientia Nutrix*; or *Præmia majora Laboribus*.

Now, to bring *Wiſdom*, which is the principal Part of the Piece, into the Middle, we may, in lieu of the Sun and Books, hang above, on the Ring, the golden Fleece, and exhibit below, a Sphinx, with ſome Books and Peaches.

There are other Sorts of Still-life, as dead Fiſh, Cabbages, Carrots, Turneps, *&c.* which being too low and poor, and bearing no particular Significations, I think unworthy to range with thoſe before-mentioned, how well ſoever they be executed, much leſs to adorn the Cabinets of great and wiſe Men. But dead Hares, Partridges, Pheaſants, and all Sorts of Hunting Equipage, may, as I have ſaid, be praiſe-worthy.

CHAP.

CHAP. III. *Repreſentations of Still-life, applicable to particular Perſons.*

ALTHO' I have before ſaid, that the famous *Kalf* excell'd in Still-life, yet he could give as little Reaſon for what he did, as others before and ſince: He only exhibited what occurr'd to his Thoughts, as a Porcelain Pot or Diſh, Gold Cup, Mum-glaſs, Rummer of Wine with Lemon-peel hanging on it, Clock, Horn of Mother of Pearl gold or ſilver-footed, ſilver Diſh of Peaches, or elſe cut *China* Oranges or Lemons, a Carpet, and other ſuch uſual Things; without any Thought of doing ſomething of Importance which might carry ſome *particular Meaning*, or be *applicable to ſomething*. Nevertheleſs, to ſhew that this may be done as well in Still-life as in other Repreſentations, I ſhall give the following Sketches made applicable to particular Perſons.

Table or Ordonnance adapted to a triumphing Warrior.

Herein we exhibit ſome Arms, *viz.* a Steel Breaſt-piece, an Helmet elegantly wrought, Shield and Sword, with the Hilt repreſenting an Eagle or Lyon's Head, a Pike or Spear, bent Bow and a Quiver of Arrows, alſo ſome Crowns of Laurel, Palm, and Olive. Above, on the Frame, may be faſtened, on two Rings, a Gold Chain, to which hangs an Heart, beſet with precious Stones, coming down to the Breaſt-piece; and over it may be the Motto of the Hero to whom we apply the Subject. We exhibit further, a Gold Crown, Bracelets and Rings, an Hat with Feathers and a Diamond Button, and a Trumpet. Under theſe lies an embroider'd Coat on the Table, with a Sleeve hanging down from it. On the Wall, or in a ſmall Table, may be ſeen, in Baſs-relief, *Apollo* having killed the Dragon *Python*, or *Perſeus* and *Andromeda*, or a Man in a Lyon's Skin, tearing open a Tyger's Mouth, and near him, a Club.

Comment on the aforeſaid Objects.

The *Breaſt-piece* was anciently taken for a Mark of Underſtanding and Defence; for as it guards the Breaſt, it preſerves Life.

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Comment on the aforeſaid Objects.

The *Breaſt-piece* was anciently taken for a Mark of Underſtanding and Defence; for as it guards the Breaſt, it preſerves Life.

The *Helmet* denotes an Inclination for War, and a martial Spirit.

The *Shield*, alſo a Token of Defence, was ſo much regarded by the Ancients, that they made a Preſent of it to Conquerors, in Conſideration of their Valour and Conduct. *Virgil*, in his 9th Book, mentions *Æneas*'s ordering a *Shield* to be brought to him, wherewith to reward the Fidelity and Valour of *Niſus*. The *Argives* had a Cuſtom of marching young Men (who had by notable Exploits merited the Honour) with the *Shield* of *Enhippus* carried before them, triumphantly thro' their Town and Territories. We alſo read, that the *Palladium*, which the Ancients believed fell from Heaven, was a *Shield*, myſteriouſly repreſenting the Protection of the *Roman* People and Empire. And, according to *Numa Pompilius*'s Explanation, the *Shield* implied Succeſs and Proſperity; whereby he endeavoured to buoy and comfort the *Roman* People, on their being ſorely viſited, in his eighth Year, with a Peſtilence which threatned the Deſtruction of all *Italy*. The *Shields* were moreover dedicated to thoſe, who had ſaved the Town and Common-wealth from any great and imminent Danger; and to perpetuate ſuch a Benefaction, and as a Spur to Virtue, they cauſed the Story to be engraved or carved on their *Shields*. The *Shield* and *Pike* alſo ſignify War, chiefly in retrieving the Damages ſuſtained by the Enemy, and in putting them to Flight and deſtroying them. Yet Weapons are of little Advantage, if not uſed with Wiſdom and Underſtanding: Wherefore, we generally ſee *Pallas* repreſented with a *Shield* and Pike; the latter ſignifying Force and Quickneſs of Apprehenſion.

The *Pike* or *Spear* alſo denotes the ſpreading of a glorious Name. For which Reaſon, according to *Plutarch*, *Lyſippus* adorned the Statue of *Alexander* with it, tho' others repreſented him with Thunder in his Hand, intending thereby to immortalize the Atchievements of that Heroe. The *Pike* or Arrow alſo, being thrown or ſhot at a Mark, hieroglyphically ſignifies, the ſpreading of a glorious Name. Yet, according to the Ancients, the *Pike* or *Spear* not only implied Royal Grandeur and Authority, but was likewiſe the uſual Reward for thoſe who had ſhewed their Bravery in conquering the Enemy: As *Pliny* ſays, that *Sicinnius Dentatus*, for his admirable Valour, was preſented with twelve *Pikes*. *Feſtus Pompeius* thinks, that Generals received the *Pike* or *Javelin*, in token of their being intruſted with the principal Management of the War and Empire; and that therefore it was cuſtomary to ſell the Priſoners publickly, *ſub Haſta*, or under the *Pike* or *Spear*.

The

The *Sword*, in Reference to War, ſignifies Fury, Cruelty, Fright, Perſecution and Threatening with Death.

The *bent Bow* is likewiſe a Sign of War; and the *Arrows* ſignify the People, or the Enlargement of Power; alſo Velocity and quick Motions.

The *Crown of Laurel* was the Token of Conquerors, and thoſe who performed any glorious Act, as the ancient Remains ſufficiently inform us. And we learn from Hiſtory, that the *Roman* Generals and Commanders uſed, in their Triumphs, to preſent a *Crown of Laurel* to *Jupiter Capitolinus*.

The ancient *Romans* alſo uſed to beſtow a *Palm* on thoſe who triumphed, as a general Token of Victory. And the *Palm-tree*, tho' preſſed by an heavy Weight, will yet grow againſt it; wherefore, in hot Battles, 'tis eſteemed a Token of Victory, which can only be got by a firm Reſolution to reſiſt and deſpiſe Dangers and Adverſities.

The *Olive* is likewiſe a Mark of Victory; the Ancients adorning their Trophies and warlike Monuments with its Branches, or decking the Head of the Conqueror with a Crown of its Leaves.

The *gold Chain* was the *Roman* Reward for Valour and Virtue; it not only recompenſing Merit, but ſerving for a Badge of Honour, Glory and Eſteem. The *Roman* Hiſtory informs us, that the Son of *Tarquinius Priſcus*, tho' but 14 Years of Age, charged the Enemies in the open Field, and conquer'd them; wherefore, to immortalize his Valour, he was the firſt who was honour'd with a *gold Chain*: Tho', according to others, *Herſilius*, the firſt Son born of the raviſh'd *Sabines* at *Rome*, firſt received that Honour. We alſo read, that *Sicinnius Dentatus* was 63 Times rewarded with a *gold Chain*, and 25 Times with other Gold or gilt Preſents.

The *Heart beſet with precious Stones, hanging down to the Breaſt on a gold Chain*, ſignifies, that wholſome Advice and Deliberation ſpring from the innermoſt of the *Heart*; wherefore, thoſe who triumphed were introduced with this *gold Chain* about their Necks, in the utmoſt Part whereof, or the *Heart hanging down to the Breaſt*, they imagined were contained Herbs and Balm, which ſecured the Triumphers from Malice and Envy. *Aſconius* particularly remarks, that the Children of the Nobles or free Citizens wore thoſe Chains; but the *Liberti* or Freed-men, for Diſtinction's Sake, had them only of Silver and Copper: To which, *Juvenal*, in his Satyrs, alludes, ſaying, *The Poor muſt be content with Copper.*

The

The *gold Crown and Bracelets*, which adorned both the Shoulders and Arms, were likewiſe the Rewards of great Actions. Theſe Gifts were preſerved for Poſterity, as a Spur for young People indefatigably to tread in the Steps of their Fore-fathers. *Titus Livius*, in his 10th Book, ſays, that, after the Victory obtained over the *Samnites* near *Aquilonia*, *Papirius*, on that Occaſion, preſented *Sp. Nautius*, his Nephew, *Spurius Papirius*, 4 Captains and a Troop of Pikemen, with *Bracelets and gold Crowns*; giving the other Captains, Foot-ſoldiers and Horſemen, *Bracelets and Ornaments of Silver*, which they called *Cornicula*, or little Horns. And *Decius* the Tribune received a *gold Crown* from *Aulus Cornelius Coſſus*, for defending a certain ſtrong Place, belonging to the *Romans*, againſt the *Samnites*, and forcing them to raiſe the Siege.

The *Romans* alſo eſteemed the *Rings* as Badges of Honour and Nobility: For, according to *Titus Livius*, in his third Book, treating of the ſecond *Punic* War, on *Mago*'s being diſpatch'd by *Hannibal* to notify to the *Carthaginians* the bloody Defeat of the *Romans* in the Battle of *Cannæ*, he poured out before them an Heap of *gold Rings*, taken as Booty from the Slain; adding, to extol the Victory, that, among the *Romans*, none but the Great and Noble were allowed to wear them. And, towards the Cloſe of his 9th Book, he relates, that on *Flavius* his being, in a publick Aſſembly, choſen *Ædilis*, or Superintendant of the publick Buildings, the Nobility were ſo diſguſted, that ſeveral of them laid down their *gold Rings* and other Tokens of Honour and Eſteem. And the eloquent *Cicero*, in his 4th Oration againſt *Verres*, reproaches him for beſtowing, in a publick Aſſembly of the People, the Tokens of Honour, *Gold Rings*, on mean and unworthy People: With whom agrees *Aſconius*, ſaying, That the *Faſces*, Civic Crown and *gold Rings* were, by the People, look'd on as Badges of Liberty and Nobility, and always attended with Honour and profitable Incomes.

The *Greeks* reputed the *Hat* or *Cap* as a Token of noble Extraction; wherefore they repreſented the Head of *Ulyſſes* covered with a *Cap* or *Hat*, as being noble both by Father and Mother. For this Reaſon, we commonly ſee on the ancient Coins and Medals an *Hat* or *Cap*, circumſcribed LIBERTAS.

The *Diamond* is indiſputably the hardeſt, and, for its ſparkling, the moſt beautiful and perfect of all precious Stones, and (which is moſt ſurprizing and remarkable) it reſiſts the conſuming Fire, without loſing any of its Virtue or Excellence. Wherefore 'tis uſed as an Hieroglyphic of immoveable Firmneſs in Proſperity and Adverſity: Accordingly,

ingly, the Ancients alſo attributed to it a ſupernatural Quality of freeing the Heart from vain Fear and Deſpair, and that it never left a Man either in his Preſſures or Dangers, when principally he ought to be Maſter of himſelf.

The *Plume of Feathers* alſo ſignifies, Honour and Nobility, and

The *Trumpet*, Eſteem and an immortal Name.

The *embroider'd Coat*, called *Tunica Palmata*, was an Under-garment commonly worn by thoſe who triumph'd; according to *Titus Livius* in his 10th Book: And *Iſidorus Hiſpalenſis*, in his *Originum*, lib. 19. ſays, that thoſe who had conquer'd uſed to receive a Gown, called *Toga Palmata* or *Toga Picta*, from the Victories and Palm-branches work'd in it. And *Macrobius*, lib. 11. Saturnal. cap. 6. affirms, that *Tullus Hoſtilius* firſt introduced this Garment among the *Romans*.

The two firſt *Baſs-reliefs* explain themſelves, and by the Third, we mean, Strength; for the Lion's Skin implies high Underſtanding and Reſolution of Mind, and the Club, Conduct and Intrepidity.

Second Ordonnance, relating to a Judge.

In this, we repreſent a pair of Scales, a Sword, Looking-glaſs, Scepter topp'd with an Eye, a Board with a Triangle thereon incloſing the Number I. and the Image of Truth, an Hazel wand and Falces, a Sithe, Rod, Ax, gold Chain, Staff twined with Ivy, a large Folio-book, whereto is affixed the Coat of Arms of the Commonwealth; and on the Wall, a fruitful Palm-tree in Baſs-relief.

Explanation of theſe Objects.

The *Scales*, commonly placed in the Hand of Juſtice, ſignify, that, weighing all Men's Actions, ſhe aſſigns to every one what God has decreed him; wherefore the Heathens alſo repreſented *Aſtræa* aſcended to Heaven, and ſeated there between the Lion and Scales; intimating thereby, that a Judge ought reſolutely to puniſh Tranſgreſſions according to their Merit, without reſpecting Perſons.

The *Sword* likewiſe ſignifies, Juſtice and the Severity of the Law; according to the Apoſtle, ——— *A Ruler is the Miniſter of God, and bears not the Sword in vain, to execute Wrath on him that does Evil.*

The

The *Looking-glass* in the Hand of Prudence denotes reforming of Manners.

The ancient *Ægyptians*, by the Hieroglyphic Figure of the *Scepter with an open Eye*, signified, the absolute Authority of Equity and Prudence; which, always watching and penetrating Men's Actions, justly reward each according to his Deserts.

Plutarch, in his *Doctrine of the Pythagoreans*, intimates, that the *Triangle* is the most perfect Figure of Justice. Some place the Number I. within it, because we therein see the Godly Character of the Almighty.

The *Image of Truth* explains itself.

The *Hazel-wand* signifies Ecclesiastical, and the *Fasces*, Secular Dignity; or Religion and Policy.

The *Sithe* is the Hieroglyphic of Chastisement; as we read in the Prophet *Zechariah*, that the *Sithe*, he saw in a Vision, was going forth to cut off all those who stole or sware.

The *Rod* also implies Punishment, for the Support of good Discipline and Laws according to Equity and Justice.

The *Romans*, and some of the *Greeks*, took the *Ax* Hieroglyphically for heavy Chastisement; as we see in the Medals and Coins of *Tenedos*, mentioned by *Pollux*: For the King of *Tenedos*, having published a Law, that any Person catcht in Adultery should be put to Death with the *Ax*, and in compliance therewith not spared his own Son, he commanded this Story to be struck on the Coins and Medals, in order to be thereby immortaliz'd.

The *Ægyptians* likewise applied the *Bulla*, or *gold Chain* and *Heart*, to their Judges; intimating, that, making pure Truth their only Aim, they ought to be impartial, and give Judgment without respect of Persons.

The *Staff twined with Ivy* signifies, that Justice ought to be protected: For by the *Staff* is understood Authority, and by the *Ivy*, Protection, which should always flourish.

The *large Folio-book* contains the Statutes and Ordinances of the Country.

The Fruit of the *Palm-tree*, represented in Bass-relief, being of equal Size with the Leaves, the Ancients would thereby signify Justice and Equity. This Tree also consisting of lasting Matter, and not altering or decaying so soon as others, serves for a Pattern of the Maintenance of Justice without Impediment or Alteration: And as it never drops it's Leaves, as others do, and resists all Pressure and Weight, thereby is implied, that

that Judges ought not to be biaſſed, but withſtand thoſe who endeavour to draw them from their Duty by fair Words, Gifts or Intrigues.

Ordonnance relating to a Lawyer.

In this Table we exhibit a Plaiſter-figure of *Mercury* winged at Head and Feet, ſtanding on a Square-ſtone or Pedeſtal, having in one Hand his golden *Caduceus* twined with Serpents, and in the other an Olive-branch. By him is a plaiſter Sphinx. Alſo a Sword and Shield, a Lyre or Harp, a burning Lamp, an Ink-horn with Pens and a Roll of Paper, a Sieve, ſome of the principal Law-books, and a Bible. In a ſmall Vaſe or Pot may be ſet an *Iris* or two. Above, on a Ring, hang three Garlands; one compoſed of Laurel and Ivy, another of Cedar and Myrtle, and the third of Oak-leaves. On the Wall, or in a ſmall Table, we ſee, in Baſs-relief, the Fable of *Minerva* brought forth out of *Jupiter*'s Brain.

Explanation of the Objects.

Mercury implies the Impreſſion of Words upon the Mind, and the Force of Eloquence: Wherefore, the Ancients believ'd, he was the Meſſenger and Interpreter of the Gods.

The *Square-ſtone* whereon he ſtands ſignifies the Regard for and Stability of the Laws and Rules whereby to direct our Speeches: For which Reaſon *Mercury* is ſtiled *Tetragonus*, or Square, that is firm and certain.

His *Staff* or *Caduceus* intimates, that obſtinate Tyrants muſt yield to the Laws and fluent Charms of Eloquence. By the *Serpents twined about the golden Rod* the Ancients mean, that Eloquence, temper'd with Ingenuity and Prudence, can eaſily bring Men to Reaſon. Some alſo would have the *golden Rod in the Hand of Mercury* to ſignify, the Excellence and Eminence of honourable Offices due to thoſe who imploy their Eloquence (the Gift of Heaven) in their Neighbours Welfare and the common Good.

By the *Olive-branch in Mercury's Hand* is underſtood, Peace; for the Ancients believed, it compoſed the Differences of contending Parties.

His *Wings at Head and Feet* were aſſigned him to ſignify, the Readineſs and Force of Eloquence.

The *Sphinx* ſhews, that nothing is ſo abſtruſe or occult that a Lawyer's penetrating Judgment cannot clear.

We compare Juriſprudence to the *Sword and Shield:* For as a Warrior thereby defends himſelf and annoys his Enemy, ſo a Council gets his Cauſe by the Dint of ſtrong Arguments and well-grounded Concluſions.

The ancient *Romans* ſignified, by the *Lyre or Harp*, a Man of great Learning and Judgment; for that Inſtrument is compoſed of divers Strings and Sounds, producing fine Harmony; like the Lawyer when he reconciles the Difference of Things to Reaſon, in order to make conteſting Parties agree. By the *Harp or Lyre*, we alſo underſtand, that Harmony ariſes from different and diſſonant Cords; and that People of contrary Sentiments meeting together, may, by a good Union, ſettle and tranſmit to Poſterity an excellent Form of Government. And as *Plato*, in his *Timæus*, ſtiles the Soul a Concert or ſweet Harmony, ſo Concord may be juſtly call'd, the Soul of the State. The *Greeks* and *Romans* ſay, the *Lyre* was partly invented by *Mercury* and partly by others.

The Shape of the *ancient Lyre* is this: It was bent like two Horns, join'd together, having a ſwelling Belly, and on top an Handle. It is ſaid to have had but three Strings, and theſe could produce ſeven Tunes, making a perfect Harmony. The three Strings were aſſigned in Imitation of the three Seaſons of the Year known to the *Egyptians*, *viz.* Summer, Winter and Spring, each conſiſting of four Months; and they attributed the *Cantus* to the Summer, the *Baſs* to Winter and the *Treble* to the Spring. Others ſay, that this Application reſpects Man; whoſe Body, conſiſting of four Elements, and the Soul, in reference to it's Acts, of three, thus makes the Number ſeven; which together produce a perfect Harmony.

Darkneſs flies the Light of true Knowledge and Underſtanding. Wherefore the *Lamp* is ſometimes taken for the Works done by its Light; for as the Night, thro' its Stillneſs, is very proper for Study, ſo the *Greek* Poets alſo gave the Night a Name which ſignified the producing Underſtanding, Wiſdom and Gladneſs; as the Mind is then apt for Meditation. Accordingly, the frequent Proverb of Students is, *Plus Olei quam Vini*; *He ſpent more in Oil than Wine*; meaning, more Time in diligent Labour of the Mind, to attain Sciences, than in taking Walks, Feaſting or other Diverſions. *Epicharmus* uſed to ſay, that he, who would ſtudy great Things, muſt not, for the Sake of Eaſe, ſpare the Nights.

The *Ægyptians* underſtood, by the *Ink-horn*, *Pens*, and *Roll of Paper*, all Things whereby Arts and Sciences might be repreſented.

By

By the *Sieve*, the ſame People hieroglyphically meant, the Fruitfulneſs of Inſtruction in Arts and Sciences; alſo, the Writers of ſacred and myſterious Things: For as the *Sieve* ſeparates the Good from the Bad, ſo their Lawyers, who were alſo ſtiled Prieſts, knew how, thro' their Prudence and Wiſdom, to diſtinguiſh between *Things* concerning Life and Death; accordingly, they made uſe of the Word *Sieve* for expreſſing what's true and known. Others ſay, that by that Implement is ſignified, a Man of great Knowledge and Perfection, who can diſcourſe of Things divine and human with equal Penetration. Moreover, as the *Sieve* ſeparates the Flour from the Bran, ſo Experience fits us for diſcerning between good and bad, right and wrong. Wherefore *Virgil*, in the firſt Book of his *Georgics*, rightly ſtiles it, *Myſtica Vannus Iacchi*, the myſtic Fan (or *Sieve*) of *Iacchus*. Some apply to this Point the Saying of the Philoſopher *Antiſthenes*; that it were great Folly not to know how to diſtinguiſh the Corn from the Chaff; meaning the learned and beneficial Citizens from the illiterate.

Next to the *Bible* the chief Authors for *Law* are, *viz.* among the *Greeks*, *Solon*, *Lycurgus*, *Demoſthenes* and *Iſocrates*: Among the *Romans*, *Cato*, *Cicero*, *Hortenſius* and *Cæſar*; their *Leges* and *Orationes*; alſo the *Corpus Byzantinum* and *Corpus Juris* or *Juſtinianeum*, compiled by *Theophilus* and *Dorotheus*, Senators under the Emperor *Juſtinian*, from a Series of ancient Law-books: Among the *Spaniards*, *Didacus Cœverruvias*, *Franciſco de Salgado*, Secretary to *Philip* II. and *Ferdinandus Vaſquius*: Among the *French*, *Jacobus Cujacius*, and *Marcus Antonius Muretus*: Among the *Germans*, *Fritſchius* and *Carpzovius*: And among the *Dutch*, *Hugo Grotius*, *Groenewegen*, &c.

The Herb or Flower *Iris* is an Emblem of Eloquence, according to *Homer*, who, to deſcribe that of the *Trojan* Embaſſadors, repreſents them as having eaten the blooming *Iris*; meaning, their being thoroughly skill'd in pleaſing Eloquence; for that Flower, by its Variety of Colours, is not unlike the heavenly *Iris* or Rainbow, whom the Ancients accounted the Goddeſs of Eloquence.

The *Garland of Laurel, intermixed with Ivy-leaves*, ſignifies, that Lawyers are, for their excellent Labours and Parts, to be had in perpetual Remembrance: For, by the *Laurel*, the Ancients underſtood a natural Force and Fruitfulneſs of Underſtanding, and by the *Ivy*, which, tho' at firſt creeping along the Ground, at laſt tops the higheſt

Trees and Buildings; the Skill or Experience which Lawyers obtain by continual Labour and Practice.

It will not be disagreeable to that Body of Men, that, for immortalizing their Names and Memories, we add the *Garland of Cedar and Myrtle* to the Laurel and Ivy; since, touching great and eloquent Men, we may very well conclude with *Persius* and *Horace*, *Cedro digna locuti*, *They have spoken Things worthy to be cut in Cedar*, or to be everlasting; for the *Cedar* is, among Trees, the Emblem of Eternity, as never rotting or mouldering thro' Age; wherefore, the *Ark of the Covenant* was also made of it. The *Myrtle* signifies, a Mind enriched with many Endowments.

Among the *Crowns*, with which the *Romans* used to adorn the Heads of Legislators and Pleaders, that of *Oak-leaves* was in great Esteem, as implying, the Conservation of the Town and Citizens. Several Reasons are assigned for this Sort of Crowns. Some say, that originally the *Arcadians* were first honoured with it for the Antiquity of their Oracles. Others think it proceeded from that Tree's being sacred to *Jupiter*, the Patron of the *Dodonæan* Oracle, and Protector of Towns; and that therefore it was very reasonable to crown those, who had saved a Citizen either by Arms or Law, with the Leaves of that Tree, dedicated to the Tutelar-god of all Towns. Others are of Opinion, that the *Oak* was the first-made of the Trees, and has been the first Nourisher of Mankind, and Material for the Oracles. We see to this Day a certain Medal with this *Dorick* Inscription, ΕΠΕΙΡΩΤΑΝ, representing an Eagle treading on Thunder, and two Oak-branches bent Garland-wise; which was doubtless the Coin of *Epirus*, alluding to the Oak of *Chaonia*, and the *Dodonæan* Oracle.

By *Minerva proceeding from* Jupiter's *Brain*, we represent the Nature and Activity of Understanding and Wisdom for gaining Jurisprudence: She likewise implies, mature and wary Deliberation. Wherefore some hold, that *Jupiter* knew *Metis*, or Counsel and Prudence, and then brought forth *Minerva*: For Wisdom and Understanding are only attainable by mature Deliberation and Advice.

Table or Ordonnance relating to a Divine.

We exhibit herein the Bible or Scripture, a small Altar, a burning Lamp, Breast-plate, Sword, two Arrows, a Drum or Timbrel, Table-bell, Harp, Cistern and Censer, Sieve, Measure of Corn, Basket

ket of Bread and a Lump of Leaven, a Salt-ſeller with Salt, a white linnen Girdle, Bundle of Flax, Waggon-wheel, Saphire-ring, Olive-branch, Sheet of Paper whereon are three conjoined Circles, incloſed within a fourth, and under them an equilateral Triangle and a Square. In a ſmall Picture is ſeen a Landskip, exhibiting among other Things, a Rock, a Palm, a Cedar-tree and an Hill ſending forth abundance of Water. On the Wall, in Baſs-relief, is an Elephant rearing his Trunk towards Heaven, as alſo a Stork and Cock: But above all, we muſt not forget the fruitful Muſtard-ſeed, a Sprig whereof we have ſet, in a Pot or Vaſe, on the Table with the other Objects; an Explanation whereof follows.

Adamantius and others tell us, that the Power of the Univerſe muſt yield to the Dictates of Religion. A further Explanation of the *Bible* is unneceſſary, ſince it is ſufficiently known to every Body.

The *Altar* is accounted the Hieroglyphic of Piety; of which, I have treated in Book IX. pag. 493, 494.

Plutarch compares the *Lamp* to the Body, the Habitation of the Soul; and its *ſhining Light* to the Faculty of Underſtanding. But in Scripture, we often find, that by the *Lamp* are meant the Doctors and Teachers of Arts, Sciences and Myſteries, *who ſhould be ſet on the Candleſtick, in order to expel Darkneſs, and light thoſe in the Houſe.* In another Paſſage, it's ſaid, that *the Light ought not to be hidden*, &c. *And if the Light*, according to *Scholaſticus* in his *Climax*, *come to be in Darkneſs, what will not the Darkneſs of Nature, or Men ignorant of God, be guilty of?* Some again underſtand by the *Light*, the Goſpel: Others, *St. John the Baptiſt*, who is alſo called, *a burning Lamp.* The Prophets were alſo *Lamps*, but burning dim, as ſpeaking myſteriouſly: But St. *John*, as with a Finger, has pointed out our Saviour. *Eucherius* obſerves, that by the *Lamp* is ſometimes meant, good Works; and therefore the Goſpel ſays, —— *Let your Light ſo ſhine before Men, that they may ſee your good Works*, &c. The *Light* or Fire ſometimes likewiſe hieroglyphically ſignifies, Devotion and Piety. If earthly Things can in any wiſe unite us with the heavenly, nothing in Nature has greater Affinity with the Mind and Spirit than Fire, becauſe it lights and clears every thing, and makes us intimate with Heaven.

The Philoſopher *Antiſthenes*, ſpeaking of the *Breaſt-plate*, commonly ſaid, *that Virtue was a conſtant Defence, becauſe it could never be loſt; for the Arms of Wiſdom and Underſtanding are laſting to thoſe*

who

who are rightly arrayed with them. In which Senſe St. *Paul* exhorts his Congregation *to put on the Armour of Faith for quenching the fiery Darts of the Wicked,* agreeable to *Horace,*

——— *Qui pectus præceptis format amicis.*

The Apoſtle St. *Paul* ſays, that *the Word of God is quick and powerful, and ſharper than any two-edged Sword, piercing even to the dividing aſunder of Soul and Spirit, and of the Joints and Marrow:* Intimating, that tho' the Stone in the Kidneys ſeem incurable, yet the Word of God can convert and cure the hard Stone of our Unbelief. For, by our Saviour's Coming on Earth, we have learnt what the Fleſh and Spirit incline to; and his Doctrine has, like a *two-edged Sword,* divided the Spirit from the Fleſh, that we might afterwards lead a ſpiritual Life, as being not in the Fleſh, but in the Spirit, eſteeming the Corruption of the Fleſh a great Gain, when, thro' the Spirit, we obtain eternal Life.

Eucherius thinks, that the Words in *Pſ.* cxxvii. — *As Arrows are in the Hand of a mighty Man, ſo are the Children of the Youth,* allude to the Apoſtles and their Miſſion into all Countries; becauſe, in their Travels, they pierced Men's Hearts with the Doctrine of *Chriſt,* as with a *darting Arrow,* and brought them from Darkneſs to Light: For by the *Arrows,* in ſeveral Places of Scripture, is underſtood God's Word, penetrating the Soul as with a two-edged Sword.

We find in ſacred Writ, that the Almighty is to be praiſed with *Drums* or Timbrels. And *Gregory,* in the 6th Book of his Epiſtles to *Athanaſius,* emblematically ſhews by the *Drum,* kind Remembrance; *For,* ſays he, *as the Materials of that Inſtrument are long before prepared to fit it for Sound, ſo a Man ſhould piouſly endeavour to thank his Creator, and loudly praiſe him for his Benefits.*

The *Bells* hanging, according to *Moſes*'s Command, at the Hem of the High-prieſt's Garment, emblematically ſignified the Publiſhing of God's Will; and his being heard by their Tingling on entring into or coming forth of the Holy of Holies, intimates, that the Miniſtry ſhould always have the Word and Laws of God in their Mouths, for rebuking, exhorting or comforting, according to the Weakneſs and Tranſgreſſions of Men.

The *Harp* formerly repreſented all Kinds of Arts and Virtues: And *Euſebius* thinks, it takes its Name from a *Greek* Word, ſignifying as much as to inſtruct in excellent Sciences. And thus the Songs of

of *Orpheus* and *Proclus* among the Heathens, and *David* among the *Jews*, have powerfully incited to Piety and good Living.

By Water and Fire, or the *Ciſtern* and *Cenſer*, the *Ægyptian* Prieſts underſtood a Purgation from Spots and Filth; even from the Darkneſs of Ignorance by Means of pure Doctrine. Accordingly, after Funerals, the Ancients purified themſelves with Water and ſmoking Perfumes, the latter hieroglyphically repreſenting Prayers and divine Doctrine, as *Heſychius* Biſhop of *Jeruſalem* writes.

The ſame People meant by the *Sieve* the Fruitfulneſs of Inſtruction in Arts and Sciences. Others, the End of all Things, as by often examining ourſelves to learn Quietneſs of Life, and by due Reflection on what is paſt, preſent and to come, to make Proſperity and Adverſity equal.

Doctrine and Inſtruction thoſe People called S B O; which, being interpreted, ſignifies Plenty, or all that is neceſſary for Life; as if the Study of Sciences require a good Fortune. *Ariſtotle* ſays, the Rich ſhould ſtudy Philoſophy. And *Zechariah*, a noted Man, among the *Jews*, —— *If you have Flour, you will learn the Law: If you have Knowledge in the Law, you will want no Flour:* The *Law* implying Knowledge and Sciences, and the *Flour* every Thing neceſſary for Suſtenance. But I think, according to *Ægyptian* Wiſdom, that this Doctrine rather reſpects the Soul than the Body; for it's believed, that the Basket of unleaven'd *Bread*, which *Aaron* and his Sons only were to offer, hieroglyphically ſignified the Tongue or Word, or eternal and heavenly Eloquence; for as *Bread* ſupports the Body, ſo the Word of God nouriſhes to eternal Life. And becauſe *Bread*, by a general Conſent, implies Doctrine and Inſtruction; to whom muſt we return our Thanks, but to him who by his Doctrine has enlightened our Underſtanding, and is the Fountain of Plenty and Perfection. In this Senſe the *Bread*, called the Loaves of two Tenth-deals of fine Flour, offer'd, as in *Leviticus* xxiii. for a Meat-offering, ſignified the Law and the Goſpel; but according to our Saviour when under Temptation, that *a Man did not live by Bread alone, but by every Word proceeding out of the Mouth of God.*

In Baking, the *Leaven* has in Scripture divers Significations: Among others it implies human Sciences. Now Sciences are divided into human and divine, the former ſubject to the Diverſity of Words, but the latter conſtant and everlaſting; for what is once truly perfect always remains ſo; and the Fire which once warms will always warm, as long as 'tis Fire. Eternal Providence and Government of all created Beings are

are endleſs; and thus Nature, Philoſophy, Ethics and Theology are very comformable to the Deity: But Grammar, Rhetorick, and Dialectica are call'd human Sciences: *Wherefore*, ſays *Origines, the Leaven is not uſed in Offerings.* For Divines underſtand by it, human Sciences, the Matter and Force whereof lies only in Words; which nevertheleſs are Aids, becauſe the Purity of Speech, which Grammar teaches, ſhews the Beauty and Excellence of Eloquence obtained by Rhetorick, and the Method of Reaſoning and Oppoſition, gained by Dialectica, is an Help to many other Sciences.

Philoſophers ſay, that the Products of the Earth are owing to *Salt*. Divines compare it to the Goſpel, alledging *Leviticus*, Chap. 2. *With all thine Offerings thou ſhalt offer Salt:* Or in all your Doctrines you muſt be governed by thoſe of the Apoſtles, who, according to our Saviour, are the *Salt of the Earth*. The Frankincenſe put on the 12 Cakes, according to the *Jewiſh* Rite, the ſeventy Interpreters have rendered *Salt*, to ſignify the apoſtolical Doctrine; for as *Salt* makes Meat palatable, ſo, according to *Heſychius*, Inſtruction and Exhortation cauſe in us a Smell and Taſte of Divine Wiſdom; whereby our good Works, as Faith, Hope and Charity produce Fruit acceptable to God.

The *Jewiſh* Prieſts were commanded to ſet the People a Pattern of Chaſtity, Piety and good Behaviour, and to be always ready to walk in God's Paths, as appears by the *white Linnen Girdle*, ſignifying the moſt ſacred and myſterious Doctrine, by which they ought to govern themſelves and their Congregations. *Jeremiah*'s Girdle had the ſame Meaning, as *Cyril* largely ſhews. As the *Girdle* was white Linnen, we are led to conſider the firſt Matter it was made of, to wit, *Flax*.

The Seed of *Flax* comes up as green as Graſs in a ſhort Time after ſowing; and having bloſſom'd and ſet its Seed, 'tis then pull'd, and rotted in Water, and afterwards laid to dry in the Sun; and then being beaten to a Softneſs, it is comb'd and hatchel'd, and ſpun into Thread. After boiling in ſtrong Lye it is made into a Web of Linnen, and whitened, for a Dreſs wherein to appear before God. The Care neceſſary about this Herb, which is an Emblem of undefiled Life, ought continually to be had in View; that, laying aſide Things vain and unprofitable, we may, by Means of Science, render ourſelves irreprovable, and thro' Adverſity and Temptations obtain the white Garment of Glory. The quick and eaſy Growth of *Flax* ſhews, how eaſily Virtues and Sciences are attainable, if we ſet readily about them. *Heſychius*

chius underſtands by the *Flax*, the frail Efforts of Mortals, and the Thread of the Almighty's Will always remaining with us: Wherefore it is the Duty of the Miniſtry, by their conſtant Labours, to give out the *Flax* whereof to prepare a Garment of good Works.

Many among the Learned emblematically ſignify, by the *Waggon-wheel*, Divinity; becauſe the *Wheel* never touching the Ground but in one Point, ſo the Soul ought to be elevated towards God. Thus Divines are rightly compar'd to a *Wheel*; that, by forſaking earthly Thoughts, their Converſation ſhould always be in Heaven.

The *Sapphire* was always in great Eſteem, as emblematically repreſenting Sovereignty and Prieſthood. Some ſay, that this Stone draws heavenly Influences from *Jupiter* and *Saturn*; and that thoſe who wear it obtain all their Deſires; as from *Jupiter*, Dominion and Authority, and from *Saturn*, the Prieſthood. But, according to the Fathers, this Stone repreſents the Throne ſpoken of by *Ezekiel*, to wit, the Seat of God, eternal, good and Almighty. And *Eucherius* underſtands, by the Make of the Heavens, the Society of the Pious and Elect: Wherefore, ſays *Heſychius*, the Throne of *Sapphire* ſignifies the tenth or Empyreal Heaven: For by the Colour he underſtands, Purity, Clearneſs and heavenly Light, always inſtructing the Church in unalterable and pure Doctrines.

We learn from Scripture, that the *Olive-tree* was originally the Emblem of Peace; for no ſooner did the Waters abate, but the the Dove, which *Noah* ſent, ſoon after returned with an *Olive-leaf*, as a Token that the Wrath of Heaven being appeaſed, God took Compaſſion on the Remains of human Race and other Creatures in the Ark, and therefore cauſed the Waters to retire into the Bowels of the Earth. The *Olive-branch* is alſo, in Scripture, the Emblem of a pious Man; as we ſee in the Goſpel, that the *Light ought to burn pure on the Candleſtick*, whereby our Saviour intimates, that both Preachers and Hearers ſhould fill their Lamps with the Oil of Chriſtian Virtues. The ſame Tree, for its continual Verdure, is alſo taken for the Emblem of Hope; accordingly, *Baſilius* wiſh'd we might be like it, becauſe, abounding with Bloſſoms and ſhining Greenneſs, it always affords Hope of what is to come; or the durable Fruits of Piety and Mercy.

The wiſeſt *Ægyptians* and *Greeks* did, when Men's Underſtandings were ſimple and void of Sophiſtry, very properly call the Chain of certain Sciences, *Encyclopædia*; as being by *three Circles* ſo link'd together, that the Center of the one is the Beginning of the other, and

thoſe inſcribed within a larger, call'd *Theology*. For the inner Circles ſignify, human Sciences, which, getting Root by means of Cuſtom, Reaſons and Nature, are perverſely taken for infallible: But the Circle inſcribing them denotes divine Sciences. We underſtand the ſame Things emblematically of the Dreſs and Ornaments of the High-prieſt among the *Jews*; for his *Girdle* implied, irreproveable Manners; his prieſtly Garb, Truth, ſound Doctrine and Diſcourſes, which with their Explanations let Men into the Knowledge of Things or *Philoſophy*; and his glittering Robe ſignified, *pure Divinity*, having no other Tendency but a Correction of Manners and leading to Virtue and Heaven. Scripture teaches, that *the Spirit of Wiſdom enters not into the Heart of the Wicked:* Accordingly, *Moſes* denied the Unclean and Sinful an Entrance into the Tabernacle; Thereby intimating, that thoſe who improve in Virtue and the Knowledge of God, ought by the Uſe of the five Loaves (according to *Cyril)* or the five tart Books of the Law, to prepare their Hearts for the two Fiſhes, or the Doctrine of the Evangeliſts and Apoſtles, and therein to preſerve. Next to the Science for Improvement of Manners, Divines ſhould endeavour at Diſtinctneſs, Plainneſs and Order in their Speeches; which the Learned call *Dialectica*; whoſe Province is to determine Controverſies and reſolve Doubts by reaſoning juſtly: For altho', like *Moſes*, they practiſed moral Duties, and were received into the Sanctuary, yet they touch'd not on ſacred Things, otherwiſe than by means of their Speeches. After this, they enquired into natural Philoſophy, or *Phyſicks*, having, for Subject, the Univerſe and all created Beings; this Science clear'd their Doubts and Scruples, and prepar'd them for contemplating the glorious Building of the Heavens, in order to thank their Creator for the Knowledge received. Their laſt Study was *Theology*, which, as we have ſaid, comprehends all Sciences: This gives Divines ſuch a conſtant Peace as neither the Regularity of human Deportment, pureſt Eloquence, or the moſt exact Inquiries into Nature, could afford them. But this unchangeable Peace and firm Alliance with God they obtain by ſubmitting their Knowledge, Inclinations and carnal Affections to the Rules preſcribed by Reaſon. This mutual Friendſhip, which the *Pythagoreans* eſteemed the main Point in *Philoſophy*, leads us into the moſt ſecret Part of the Sanctuary, in order to view the Glory of God, till at laſt, arriving at the higheſt Degree of Knowledge, we courageouſly defeat *Oſiris*, or the Enemy of our Souls.

Tho' the aforeſaid Inſtruction conſiſt of 4 Parts, yet *Solomon*, the wi-

ſeſt

ſeſt of Men, divides it into three Sciences, to wit, *Ethics*, *Phyſics*, and *Metaphyſics*, which he has handled in his *Proverbs*, *Eccleſiaſtes*, and *Song* or *Canticum Canticorum*; teaching in the *Proverbs*, moral Obligations; in *Eccleſiaſtes*, the Nature of Things; and in his *Song*, the Contemplation of Things ſupernatural. This ſeems well to agree with the Mention in Scripture of the *God of Abraham, Iſaac and Jacob*: For *Abraham*'s obeying God in all Things ſhews an Example of moral Duties; *Iſaac*'s digging Wells and ſearching the Depths of the Earth, ſignifies *Phyſics*, or natural Philoſophy; and *Jacob*'s Dream of the Ladder, and the Aſcent and Deſcent of the Angels thereon, the Contemplation of divine Things. Both the *Hebrew*, *Greek* and *Latin* Divines have largely handled this Subject. Even the Elements ſeem to inculcate this Doctrine: For the Earth, Water and Air, by their wonderful Conjunction repreſent the different Degrees of the Sciences: The Earth and Moiſture implying the Hiſtory of Things, as a Teacher of moral Duties: The Waters, diſturbed by the Winds, ſhew the Turmoils happening in human Actions, which *Ethics* ſerve to allay; the Air admoniſhes, that, at length raiſing the whole Force of our Thoughts upwards, we ought continually to contemplate the divine Nature, call'd by the *Greeks*, *Theologia*, which is the Top and Limit of our Underſtanding. We ſay nothing here of *Dialectica*, becauſe it is ſubſervient to *Ethics*, *Phyſics* and *Theology*, in order to diſcourſe of thoſe three Sciences.

By the *equilateral Triangle* we ſignify, the Aim and Purpoſe of an holy and innocent Life; becauſe, to make it both edifying and happy, three Duties are neceſſary, to wit, to give our Neighbour wholſome Advice, to judge juſtly, and to do well; wherefore *Pallas* was, by the Heathens, called *Tritonia*, as having the Care of impartial Juſtice. The *Ægyptians* and *Greeks*, who were chiefly famous for emblematic Learning, judiciouſly underſtood by the *Triangle*, the Aſſiduity of human Underſtanding in ſearching into Things heavenly, earthly and ſubterranean. Others would ſignify by it, *Mathematics*, *Phyſics* and *Metaphyſics*: With which the Opinion of *Socrates* well agrees.

The *Square* implies, Conſtancy and Immoveableneſs; becauſe, however turned, it alway ſhews four Lines and as many Angles: Theſe, tho' mathematical Obſervations, are very applicable to thoſe who love Piety and other Chriſtian Virtues, ſince they remain conſtantly with them, and embalm their Memories to Poſterity. *Ariſtotle*, in his 1ſt Book of *moral Duties*, and 3d Book to *Theodat*, is of the ſame Opinion;

believing, that Man, by Compariſon, may be called, *ſquare*, or perfect and pious. This quadrates with the *Latin* Proverb: *Quadragonum in ſe perfectum, & criminis expers*; i. e. *The Square is perfect, and not liable to Cenſure.* Ancient Divines teach, that *Noah*'s Ark, which God commanded to be built *ſquare*, ſignified the excellent Paſtors of the Church, by whoſe Inſtruction, notwithſtanding any Snares or Hereſies, Men were led to eternal Happineſs. For *Adamantius* exhorts to build *ſquare* Libraries, not of Stone or Wood, but of the Books of the Prophets, Apoſtles and Teachers, out of which may be abundantly learnt true Wiſdom and divine Myſteries; and, renouncing Sin, to turn and adhere to the true and immutable Corner-ſtone of Salvation.

The ancient *Ægyptians* hieroglyphically ſignified by the *Rock*, Firmneſs and Conſtancy. Wherefore *David*, ſpeaking of God's Aſſiſtance, ſays, *Thou art my Rock.* And our Saviour, intimating the Duration of the Church, ſays, *He will build it on a Rock.* Agreeable whereto is the Dream of *Nebuchadnezzar*, in which he ſaw a great Image, whoſe Head was of Gold, Breaſt and Arms of Silver, Belly and Thighs of Braſs, and Legs and Feet of Iron and Clay: And that a *Stone was cut out without Hands*, which ſmote the Image and broke it in Pieces, which the Wind carried away, ſo that no Place was found for them; and the *Stone* that ſmote the Image became a *great Mountain, and filled the whole Earth.*

The *Palm-tree*, as having the lower Parts of its Stem thin and knotty, but higher up becoming thick, andagreeablefor its countinual, elegant and ſpreading Verdure, ſignifies, that how abject ſoever the Condition of the Righteous may be in the Beginning, they at laſt gain wonderful Beauty in Virtues and good Qualities. But let me add the Words of the pious and learned *Eucherius: The Palm-tree*, ſays he, *differs from all others, becauſe they are thickeſt downwards, and run tapering upwards, and with more pointed Branches; and theſe may be compared to Worldlings, who, ſlighting the beſt Things, ſeek their Satisfaction only in the frail and momentary: Theſe Men ſpare no Labour or Trouble in heaping Riches; will even purchaſe temporal Honours at the Hazard of their Lives; but ſtop at once when they are to beſtow an Hour's Service on their Creator, or to ſuccour a diſtreſs'd Neighbour. Whereas, the Pious may rightly be compared to the Palm-tree, which, by its tender Stem, deſpiſing earthly Pleaſures, exalts its Virtues on high, that*

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it may adhere to and obey the Will of the Creator. Wherefore 'tis ſaid, that the Righteous ſhall grow and bloſſom as the Palm-tree.

The *Cedar-tree*, as yielding excellent and uſeful Fruit, is the Emblem of Mercy and Piety; two Virtues beſt becoming the Pillars of the Church, who are *continually to watch over the loſt Sheep of the Houſe of* Iſrael, and to practiſe Works of Mercy on them, according to St. *James: Pure Religion and undefiled before God and the Father is this, to viſit the Fatherleſs and Widows in their Afflictions, and to keep himſelf unſpotted from the World.*

We read in the *Pſalms*, that *from the ſpringing Waters of* Iſrael *comes forth the Praiſe of the Lord in the Congregation of the Saints.* By which, Divines underſtand the Books of the Law and Prophets, which, as *Springs of living Waters*, ſupplied the *Iſraelites* with the Knowledge of God, and being fill'd with his Spirit, their holy Men compoſed Hymns to the Glory of his Name. Several Commentators on Scripture and illuſtrious Inſtruments of the Church would ſignify, by the *ſpringing Waters* the Apoſtles and *firſt* Teachers; and *Euthymius* and the primitive Fathers, the Preaching of the Goſpel. And *David*, in *Pſ.* civ. ſays, *He ſends the Springs into the Valleys, which run among the Hills; they give Drink to every Beaſt of the Field:* Thereby intimating, that no Place is ſo hilly or unattainable, which God's Law cannot penetrate.

Writers mention, that the *Elephant* (who is known to be the moſt docible of Quadrupedes, and by Nature ſuperior to other Beaſts) particularly loves Charity and Piety; for as ſoon as the new Moon enlightens the Earth, he purifies himſelf in a clear River; and, when ſick, takes Graſs and other Herbage with his Trunk, and flings it towards Heaven, as if he thereby invok'd the divine Aſſiſtance in his weak Condition.

Scripture, as remarkably ſpeaking of the *Stork*, emblematically means a purified Underſtanding and a Mind exalted above worldly Things. For this Bird always builds on the Tops of the higheſt Houſes to ſave himſelf from the Wiles of Beaſts; and, after hatching his Young, is at continual War with the Snake, which, always creeping on the Ground and into the Holes thereof, is an Emblem of vicious Affections. Wherefore, in Imitation of the *Stork*, Men ſhould exalt their Minds and ſeek a Dwelling-place in Heaven, where they will be freed from all the Wiles of the Fleſh and the Crafts of the Devil.

The Ancients underſtood by the Emblem of the *Cock* the Immortality and Divinity of the Soul. And *Pythagoras* commanded his Fol-

Followers to feed and nurſe the *Cock*; meaning, that they ſhould feed their Souls with the Knowledge of divine Things. Wherefore *Socrates*, when dying, full of Hope of a ſpeedy Union of his immortal Part with the Deity, ſaid, he was bound in Duty to offer a *Cock* to *Æſculapius*, meaning the Phyſician of the Soul; for, knowing his Diſſolution was at hand, he believed he ſhould now be cured of all his Infirmities. *Plato*'s Followers and Commentators ſay, that the Offering a *Cock* implies the Soul's Departute for Heaven, to publiſh for ever the Glory and Praiſe of *Phœbus*.

By the *Muſtard-ſeed* are ſignified Things, which, from ſmall and mean Beginnings, produce Plenty of Fruit. Wherefore our Saviour ſays, *If ye have Faith as a Grain of Muſtard-ſeed*, &c. For tho' the Seed of this Plant be ſmall, yet, being duly husbanded in good Ground, it yields a Plant ſurpaſſing all others, which, in a ſhort Time, becomes a Tree for Fowls of the Air to build in. And ſuch is the Fruitfulneſs of Divinity; which, proceeding from ſmall Seed, ſoon becomes a Tree, the Expanſion of whoſe Branches ſhades the whole Earth, and yields a Place for the *Fowls of the Air* to lodge in, or, according to *Heſychius*, *Men taken up with the Contemplation of divine Things*. Other learned Men ſay, that this *Seed* implies the wonderful Power of God, which, as ſmall and contemptible Seed, lies hid in the Reading of Scripture, and is deſpiſed by many for its Tartneſs; but on chewing, ſtrengthens and cleanſes the Stomach, corrects Vapours and Humidities diſturbing the Brain, and refines the Taſte, in order to our more exact Search into the Writings of wiſe Men and divine Myſteries. For, according to *Horace*,

Nemo adeò ferus eſt, ut non miteſcere poſſit,
Si modo Culturæ patientem commodat aurem.

Or,

The Breaſt's remaining wild we need not fear,
After good Learning has Admiſſion there.

But waving *Horace*; our Saviour charges us *to ſearch the Scriptures*; which ſome Diſciples, on a certain Occaſion, finding of too ſharp and diſagreeable a Taſte, thought too hard, and not to be underſtood: But being prepared with this *Seed*, they will appear better to us than we at firſt expected; diſpelling the Darkneſs of our Underſtanding, and purging

purging it of all earthly Humidities and evil Thoughts, till, with *Hagar*, we, in any Diſtreſs, diſcover the Fountain of living Water in the Wilderneſs of this Life, wherewith to refreſh and ſtrengthen our thirſty and fainting Souls. Moreover, the *Muſtard-ſeed* coming up green and being with Difficulty to be rooted out after Sowing, implies, the conſtant Riſe and Propagation of divine Truths. And thoſe who have once tried the agreeable Taſte of the Plant, will never be drawn from uſing it: This Sprig, having got Root in the Heart, will grow and produce Seed, which wild Beaſts cannot tread down, Cold or Heat wither, or Perſecutions extirpate. By the ſame *Seed* is alſo ſignified, a bright and vigilant Soul and an high Underſtanding; for they who are ſeized with the Lethargy have their Heads, after Shaving, rubb'd with it for their Recovery. And thus our circumciſed Hearts are likewiſe, with the Muſtard-ſeed, cleanſed from the Lethargy of Sin, for Converſion. *Pythagoras*, once taſting a Leaf of this Plant, afterwards much admir'd it, and found that its Spirits flew upwards, as if aſcending to Heaven; for the Virtue going up the Noſe to the Brain, purges it, and clears the Underſtanding. *Democritus* ſaid, that a few Grains of it boil'd with other Greens made them ſoft and tender. Let us, in like Manner, ſo mix the emblematick Muſtard-ſeed with our divine Thoughts, that, when become tender, they may ſend a Steam and ſweet Savour up to Heaven, where our Souls, united with God, can be no more affected with Hunger, Thirſt or Drowſineſs, but continually employed in praiſing the Almighty.

In this laſt Ordonnance, relating to a *Divine*, we have crowded together a great Variety of Objects, only to ſhew, how fruitful this Subject is in Materials: For *Divinity* compriſing *Philoſophy*, *Phyſics*, *Dialectica*, *Rhetoric*, *Logic*, &c. and each of theſe affording plentiful Matter, the ingenious Artiſt may, by conſulting good Authors, gain an inexhauſtible Treaſure of Things; and then, as he thinks proper, more eaſily leave out ſome, than, having too few, repreſent them lame and defective to the Knowing.

CHAP.

CHAP. IV. *Of the Origin, Nature and Quality of the* Roman *Triumphal Crowns, and other Rewards of Honour.*

WE learn from Hiſtory, how noble the ancient *Romans* were in gratifying the Virtue, Valour and Conduct of their Citizens, Soldiers and Commanders, beſides their ordinary Pay, with Triumphal Crowns, Jewels and other Preſents, as an Example to others to tread in the ſame Steps, for the Good of their Country. And we judge this Point very proper to be handled next to Still-life, as it will conduce to make the *emblematick Senſe of a good Piece more perfect.*

After a Commander had gained either a great Advantage or Victory over the Enemy, in a Siege, Battle or Sea-fight, he, according to Cuſtom, made an exact Inquiry, what Perſons had behaved with the greateſt Valour and Reſolution; and then, placing himſelf on a Stage raiſed for that Purpoſe, and returning Thanks to the Gods for the Victory obtained, he commended the Army in general for their ſteady Adherence, and each Company in particular which had ſhewed the greateſt Courage: Then, naming them one after another, he extoll'd their Valour, ſtiling them Friends and Lovers of their Country, and telling them how highly they obliged the Common-wealth by their Loyalty and brave Behaviour: And thereupon, in the Name of the Senate, he diſtributed among them many rich Preſents, conſiſting of Crowns of Gold and Silver, Girdles, Gold Chains, Bracelets, Rings for Ears and Fingers, Armour, Shields, Pikes, Swords, Javelins, Standards, fine Horſe-furniture, and other elegantly wrought warlike Inſtruments; which none durſt uſe or wear but thoſe who had purchaſed them in the Manner aforeſaid. The *Roman* Story abounds with ſuch Occurrences, but eſpecially *Titus Livius*, who relates, that the Conſul *Papirius Curſor* beſtowed Gold Bracelets among 400 Men, and afterwards magnificently rewarded a whole Legion. He tells us the ſame Things of *Scipio*, when he waged War in *Spain* and other Countries. And we read, that *Lucius Antonius*, Son of *Lucius Fabius Quadratus*, was twice dignified by the Emperor *Tiberius*, with Gold Ornaments for the Neck and Arms.

But beſides the native Valour and military Diſcipline, for which the ancient *Romans* were particularly famous, we learn from *Pliny* and *Solinus*,

linus, that oftentimes a ſingle Perſon by his Virtue and Valour obtained all the aforeſaid Ornaments; as we ſee in *Marcus Sergius*, who received almoſt all thoſe Tokens of Honour, and even in the Battles of *Thraſimenus* and *Trebia*, and the bloody one at *Cannæ*, (in all which, the *Romans* were defeated by *Hannibal*) he obtain'd a *Civic Crown*. 'Tis related of this *Sergius*, that, having in Battle loſt his right Hand, and fixed an iron one in its Place, he ſo managed his left, as, in one Day, to ſlay 4 armed Men one after another; and that in Fights and Skirmiſhes, he had received 23 Wounds in the Fore-parts of his Body. And yet this Man is inferior to *Lucius Sicinnius Dentatus*, Overſeer of the City of *Rome*; of whom *Pliny*, *Solinus*, *Valerius Maximus* and *Aulus Gellius* unanimouſly report, that his great Merit had gained him, from the Senate, above 320 honorary Preſents of all Sorts, and that he 9 times made his Entrance in Triumph with the Generals whom, by his Valour and Conduct, he had aſſiſted in their Conqueſts; and that he could ſhew a great Number of Lances and Pikes, uniron'd, which, as ſo many Tokens of Honour, fell to his Share; as alſo, 18 gold and 83 ſilver Neck-ornaments, 25 coſtly Horſe-furnitures, 140 Bracelets, 14 Civic Crowns, 8 Caſtrenſes, 3 Mural, 1 Obſidional, and I know not how many Naval or Roſtral Crowns. He had received 45 Wounds, and thoſe in his Fore-parts only; diſarmed the Enemy 34 times, and fought 120 Battles. In a Word, he was ſtiled *the Roman Achilles*.

The *Crowns*, beſtow'd on Men of particular Merit, had Degrees of Dignity, and particular Names ſuiting the Nature of the Victories; as, *Corona Obſidionalis*, *Civica*, *Triumphalis*, *Ovalis*, *Muralis*, *Navalis* and *Caſtrenſis*.

The *Corona Obſidionalis*, or Obſidional Crown, was the moſt excellent of all; for when a *Roman* Town or Camp, beſieged and reduced to Extremity, was relieved by a *Roman* Captain, the Common-wealth rewarded the Action in the moſt noble Manner, *viz.* with the aforeſaid Crown and a Triumph. This Crown, tho' made of Graſs, was accounted of higher Worth than if of Gold and enrich'd with precious Stones: The Graſs was pull'd up in the Field of Battle; wherefore this Crown is ſaid to be ſacred to *Mars*, (which *Boccatius* ſeems to affirm) poſſibly becauſe the Graſs grows moſtly in open Places and Fields of Encampment. The great *Quintus Fabius* was, in Reward of his Merit, by the general Conſent of the Senate and *Roman* People, honour'd with this Crown, when, in the 2d *Punic* War, he delivered the City from the approaching Ruin and Extremity which *Hannibal* had brought it to. *Æmilius Scipio* had the ſame Gift in *Africa*, for reſcu-

reſcuing the Conſul *Manlius* and his Forces out of the Power of the Enemy. *Calpurnius* obtain'd the ſame Honour in *Sicily*; as did alſo the incomparable *Lucius Sicinnius Dentatus.*

The *Corona Civica*, or Civic Crown, was given to him who had preſerved a *Roman* Citizen from imminent Danger, or releaſed from Captivity. This Crown was made of Oak Sprigs and Leaves with the Fruit hanging at it, and, by the General's Order, who gave it to the Perſon ſet at Liberty, put on the Deliverer's Head. But tho' a Perſon had ſaved a King or other great Ally of the *Romans* from falling into the Enemies Hands, yet he got not this Crown, which was only due to him who had freed a *Roman* Citizen from Death or Slavery. *Pliny* ſays, this Crown was alſo preſented to him who ſlew the firſt of the Enemy beſieging a *Roman* Town. It was the next in Dignity to the *Corona Obſidionalis*, and worn on ſeveral Occaſions; eſpecially on the great Feſtivals and Solemnities; and in the Plays and other publick Sports thoſe who were honour'd with it ſat next to the Senate, and, at their Entrance, were received by them with all the Marks of Reſpect. Theſe Perſons, with their Fathers and Grandfathers, were entirely exempted from all Charges and Taxes, as having begot Sons ſo beneficial to the Common-wealth; they were alſo at Liberty to accept or refuſe publick Offices. Several *Romans* obtain'd this Honour, eſpecially the aforeſaid valiant *Lucius Sicinnius Dentatus*, who 14 times gloried in it; as *Capitolinus* did ſix. The brave *Marcus Sergius* likewiſe received it from the Senate, and, in a Word, all thoſe, who, in an extraordinary Manner, had benefitted the City or Country. The famous *Cicero* was ſo crown'd by a particular Decree of the Senate, for having happily deliver'd the City from the imminent Danger of the *Catiline* Conſpiracy. Theſe Crowns, tho' ſeemingly ſimple, as being made of Graſs and Sprigs of Trees, were yet of greater Account than thoſe of Gold and Jewels. They were of Oak, becauſe the Acorn was the moſt ancient Food, and becauſe that Tree was ſacred to *Jupiter*, the Tutelar-god. The Victors, in the *Capitoline Games*, inſtituted by *Domitian*, as alſo Stage-players, Muſicians and Poets were likewiſe crowned with Oak-leaves.

The *Corona Triumphalis*, or Triumphal Crown, was given to the General who, having overthrown the Enemy in a pitcht Battle, had thereby either ſaved a *Roman* Ally, or annexed ſome Dominion to the Common-wealth; wherefore he was alſo introduced into the City in Triumph, riding in a gilt Chariot drawn by four or, according to ſome, ſix white Horſes. This Crown was made of Laurel, ſacred to *Apollo* for

for its Greenneſs and red Berries, and ſignified, that the Victory is attended with much Trouble, Danger and Blood-ſhed. *Sextus* relates, that the Soldiers uſed to follow the Chariot of the Conqueror, alſo crowned with Laurel, to purify them, on entring the City, from the Blood of the Slain. By the Suffrage of the Senate, the Victors in the *Wreſtling* Games were honour'd with the ſame Crown: And it was anciently given to Men eminent for heroic Poetry and Eloquence: Wherefore *Heſiod* ſays, *The Muſes had beſtow'd on him a Scepter and Crown of Laurel.* The *Roman* Prieſts and South-ſayers likewiſe crowned themſelves with Laurel: Even thoſe who follow'd the Army wore a Sprig of it on their Helmets, inſtead of a Feather, becauſe the Tree was accounted and called by them a fore-telling one.

The *Corona Ovalis*, (given to a General, or other prime Perſon, who had beaten the Enemy with little Reſiſtance, or, having undertook the War without the expreſs Command of the Senate, had gained ſome conſiderable Fortreſs, Town or Place) was made of Myrtle-leaves, a Tree ſacred to *Venus*. This Crown denoted, that the War was carried on without great Bloodſhed; and therefore publick Rejoicings were made for it, but without much Triumph. When a Victory was gained over Slaves, or Pyrates and Robbers, the Victors had the ſame Sort of Crowns, becauſe ſuch Enemies were judged unworthy of feeling the *Roman* Valour. The principal Generals who obtained this, and the triumphal Crown aforeſaid, I ſhall mention among the Triumphs.

The *Corona Muralis*, or Mural Crown, was the Reward of a Soldier or Officer, who, in aſſaulting a Town of the Enemy, firſt advanced a Ladder, and valiantly mounted the Walls, and made Way for Conqueſt. This Crown was of Gold, repreſenting the Battlements of the Town-wall they had conquer'd; or elſe being like that which the Poets aſcribe to *Cybele*, the Mother of the Gods, or Mother Earth. Round it were engraven Lyons, the Emblems of Valour and Generoſity. *Suetonius* relates, that common Soldiers received it, as well as Captains and Generals, on a publick Teſtimony from others, that they firſt gained the Top of the Enemies Walls. *Manlius Capitolinus* was, according to *Pliny*, firſt honoured with this Crown. And *Scipio* gave it to *Q. Trebellius* and *Sextus Digitus*, on their jointly firſt mounting the Enemies Walls.

The *Corona Navalis*, or Naval Crown, was given to him who, in a Sea-engagement, firſt entred into an Enemy's Ship, and made himſelf Maſter of it. This Crown was alſo of Gold, and its Circle ſet

round with Ships Prows. *Marcus Varro* disdained not to receive it at the Hands of *Pompey the Great*, for subduing the Sea-rovers. *Augustus* presented it to *Marcus Agrippa*, on his gaining the upper Hand in the Sea-fight off *Sicily*; as he also did to *Sylla*, and several others. The Senate gave it, together with a Gold Shield and other honourable Gifts, to the Emperor *Claudius*, for having, soon after he obtain'd the Imperial Dignity, vanquish'd 300,000 Barbarians, in Rebellion against the Empire, and sunk 2000 of the Enemy's Ships.

The same Crown was the Present of the ancient *Athenians* to those who fitted out Ships of War for the publick Service, or first landed and intrenched on the Enemy's Ground.

The *Romans*, in Process of Time, placed an Hedge-hog on the Circle of this Crown, because that Creature's Defence lying in his Skin, wherein he rolls himself up, he was esteemed the Emblem of a Sea-fight. This Crown is ascribed to *Diana*, or the Moon, as she influences the Sea, and its Floods.

The *Corona Castrensis* was given, by the chief Commander, to him, who, in Battle, first enter'd the Enemy's Camp. This Crown was a Gold Circle, to which were affixed Palisades of the same Metal. They also had it who first destroy'd the Palisades of the Enemy, and thereby open'd a Door for Victory. This Crown was the Reward of a great Number of *Romans* in those Times of Valour.

Besides these Degrees of Honour, the *Romans* bestowed several Privileges on those who excell'd in warlike Atchievements, causing them, in the publick Pleadings, to sit in the *Sella Curulis*, or the *Pretor*'s Ivory Chair; as we read of the great *Scipio*: And, it often happen'd, since all Things center'd in the Voice and Consent of the People, that some of the Soldiery were invested with greater Power and Privileges. All Generals, who, by Conquest, had enlarged the Empire, were allowed to set up their Statues in the Consular Dress. *Augustus*, to eternize the Memories of all such Generals as had augmented the State, ordained, that, next to the Gods, the first Veneration should be paid to them: And for that Purpose built a Gallery in his Palace, wherein to set their Statues, with all their honorary Titles; notifying, by Proclamation, that he did this for himself and Successors, as an Example to Posterity to imitate the Virtues and Valour of such illustrious Personages. Moreover, it was a laudable and constant Custom of the Senate, to assign the Children of such as fell in Battle, the liberal Enjoyment of the Pay of their deceased Parents; and to the old and maimed Soldiers, as many Lands, in the Provinces they conquer'd, as would

would comfortably ſupport them and their Families for the Remainder of their Lives. On this Footing, the City of *Seville* in *Spain*, and the fruitful Country round it were made a *Roman* Colony by *Julius Cæſar*; and *Corduba* and ſeveral other Places in divers Parts of the World were applied to the ſame Purpoſe. In a Word, *Roman* Services never miſs'd a Reward; and, for this Reaſon, that Common-wealth produced more brave Men than any other Nation whatſoever; every one exerting himſelf to attain all the Degrees of Honour by the ſtricteſt Virtue. But, on the other hand, the vicious and cowardly were, in Proportion to their Offences, as ſeverely puniſh'd, either by Deprivation of their honourable Offices and future Hopes, or elſe by being whipp'd with Rods till the Blood came, or loaden with Irons and made Slaves. *Titus Livius* relates, that a Troop of *Appius Claudius*, cowardly deſerting a certain Poſt which they were ſet to guard, was rigorouſly puniſh'd, by every tenth Man's being put to Death, according to Lot, without Reſpect of Perſons. *Julius Frontinus* writes, that *Marcus Antonius* cauſed a certain Troop, who had not duly defended a Town-wall and Fortification, to undergo the ſame Fate. There were many other Methods for puniſhing the Diſobedience of the *Roman* Soldiery, which I ſhall paſs by, and conclude with *Horace*.

——————————— *adſit*
Regula peccatis quæ pœnas eroget æquas.

That is,

Crimes do require the Penalties of Laws,
And ſtricteſt Juſtice greateſt Reverence draws.

CHAP. V. *Of the Solemnities of the* Roman *Triumphs.*

TWO Motives generally incite a Man to do great Things, either in Times of Peace or War; to wit, Honour and immortal Fame, or Riches and Profit. Generous Souls always aſpire at the former, and reject the latter, as below them. The *Roman* Government knew perfectly well how to make its Advantage of theſe Inducements, in the Encouragements given to its Subjects; and we ſhall begin with the

the *Triumphs*, by which they honour'd and rouzed the Valour of their Heroes.

The Triumph was an Entrance and Welcome of a General, by Decree of the Senate, after an happy Expedition and the Concluſion of a War, whereby, in the moſt ſolemn and pompous Manner, they ſhewed him their great Eſteem. On the Day of Entry, the Inhabitants of all the Towns flock'd to *Rome*, and the whole City, Temples, Streets, Gates, Houſes and Windows were hung with all Sorts of coſtly Stuffs, in Gold, Silver, and Silk, and beautifully deckt with great Variety of green Branches and Flowers. In a Word, nothing was wanting to ſhew either the Power, Magnificence or Joy of the *Romans*, on this Occaſion. The Senate, Clergy, Nobility and moſt eminent Citizens (and therefore the greateſt Part of *Rome*) richly dreſt, met the Conqueror without the Town-gates. He ſat in an Ivory Chair, called *Sedes Curulis*, in a Gold Chariot ſparkling with precious Stones, and drawn either by four or ſix white Horſes magnificently equipt; and was dreſt in a Garment of Purple and Gold, called *Toga Palmata*, crown'd with *Laurel*, and the Staff of Command in his Hand, or elſe a winged Image of *Victory*, holding a Crown of Laurel or a Palm-branch. Sometimes this Figure was placed behind him, holding in its right Hand a Crown of Laurel over his Head, as we ſee it both Ways in the ancient Baſs-reliefs and Medals. The Priſoners of War, dreſt like Slaves, and with ſhorn Heads, and the King or General, with the moſt eminent of the Vanquiſh'd, were led in fetter'd Couples before the Chariot; which the *Roman* Legions followed, in Troops or Companies, on Foot and Horſe-back, in their Order, richly arm'd, and with their Pikes and Lances twined with Laurel, as a Token of general Joy: But they who had moſt ſignalized themſelves in Valour, march'd on each Side of the Chariot, with Crowns of Laurel on their Heads, and Palm-branches in their Hands. Before the Conqueror went likewiſe ſome Carriages laden with the Arms, Banners, Gold and Silver Vaſes, Jewels and all Sorts of Gold and Silver Coin, taken as Booty from the Enemy; together with the Gifts and Preſents he had received from the Friends and Allies of the *Romans*. Next came ſome Caſtles and Towers of Wood, elegantly carved, reſembling the Towns and Fortreſſes gained of the Enemy. In their Paſſage, the Army feigned ſome Battles, in ſo lively a Manner as thereby to affect the Spectators with all Sorts of Paſſions, as Sorrow, Joy, and Fright. The Variety of theſe Sights was ſo great and exceſſive as to ſpin out the Cavalcade for three or four Days; and being arrived at the *Capitol*, all the Arms and

and Booty, called *Manubiæ*, taken from the Enemy, were hung up and depoſited in the Temple of *Jupiter*, as an eternal Memorial of the Virtue of the Conquerors. Here the Senate return'd them Thanks for the Service done to their Country, and, commonly chuſing the Victor as a Coadjutor in the Government, the Joy concluded with a magnificent Entertainment. But, for forming a better Idea of theſe Triumphs, and the Order therein obſerved, I ſhall, as far as my Memory will permit, give ſome Examples of them out of the *Roman* Hiſtories.

Plutarch deſcribes the Triumph voted to *Paulus Æmilius*, for his Victory over the Great *Perſeus*, King of *Macedonia*, in this Manner.

Firſt, the People of *Rome* and the neighbouring Towns, magnificently dreſt, appeard at the Doors and Windows, in the Balconies, Garrets and on Tops of Houſes, in great Multitudes, as Spectators of the Solemnity. All the Temples in *Rome*, richly adorned, were ſet open. The Houſes and Streets were wonderfully garniſh'd with all Sorts of coſtly Hangings and fill'd with Greens, Flowers, choice Perfumes, and a thouſand other fine and delightful Things. And as the Concourſe of People was very great, Men with Staves were appointed to make and preſerve a Lane or Paſſage thro' them, for the March of the Triumphers. The firſt Day was ſpent in the Proceſſion of the Banners, Standards, Enſigns, Statues, Coloſſes, Pictures and Figures, all placed on Carriages elegantly painted, and ſlowly driven. The ſecond Day was taken up with the Paſſage of the bright Armour of the vanquiſh'd King and *Macedonians*, placed on neat Chariots or Carriages made for that Purpoſe. To theſe ſucceeded 3000 Men, partly carrying the Gold and Silver Coin in 350 large Silver Diſhes and Vaſes, each weighing three Talents, and carried by four Men. The Remainder of theſe Men bore Fountains and ſtately Vaſes of Silver, artfully wrought. On the third Day appear'd the firſt Company, preceded by a great Number of Pipers, Drums, Hautboys and Trumpets, making a warlike Muſic as if preparing for an Onſet. Theſe were followed by 120 Cows, deckt with gilt Horns and ſacred Linnen Coverings, and all Sorts of green Garlands wreath'd with Flowers, led, for Victims, by beautiful young Men richly dreſt, and ſucceeded by a Company of Children carrying Gold and Silver Diſhes, for the Uſe of the Sacrifice. After theſe, came the Bearers of the Gold Vaſes with Gold Coin, in Number 72, followed by ſeveral great Officers of the Retinue of *Antigonus* and *Seleucus*, late Kings of *Macedonia*, and even

of

of *Perſeus* himſelf, carrying the exceſſive large Gold Veſſel, weighing ten Talents, and enrich'd with all Sorts of precious Stones and Diamonds, which was made by *Æmilius*'s expreſs Order. Next to theſe appear'd the Body-chariot of the conquer'd King, and therein his Coat of Arms, Diadem, or Royal Head-band, Crown and Scepter. Then followed the Children of the unhappy Prince, attended by a great Number of his Courtiers, as Stewards, Secretaries and other ſuch Domeſtics, weeping and lamenting their Slavery in ſuch a Manner as, conſidering the Viciſſitude of human Affairs, to raiſe Compaſſion in the Spectators; eſpecially the Sight of the three innocent Children, two Sons and a Daughter, who, by Reaſon of their tender Age, were inſenſible of their unhappy Condition. After theſe appeared the Father, dreſt in Black, according to the Cuſtom of his Country, and walking full of Terror and Concern on this Occaſion. Next to him came his Friends, Favourites, and Confidents, who, fixing their Eyes on him, and bitterly weeping, mov'd many of the *Romans* themſelves, with Tears in their Eyes, to pity both their and the King's ſorrowful Condition. To theſe ſucceeded the Gold Crowns which the ancient free Cities had preſented to the Conqueror, as a Gratulation for his Victory: And then came *Æmilius* himſelf, ſitting on a Gold triumphal Chariot, dreſt in a purple Garment richly wrought with Gold, with a Laurel-branch in his Hand, and a Crown of the ſame on his Head. He was follow'd by the Army, Horſe and Foot, orderly marſhall'd under their proper Enſigns, having Garlands of Laurel and Palm-branches in their Hands, and ſinging Hymns in Praiſe of the Victor and Victory. Thus *Paulus Æmilius* made his triumphal Entrance into the famous City of *Rome*, where he offer'd the Booty in the Temple of *Jupiter Capitolinus*, and returned the God Thanks for his Victory and Triumph.

All other Triumphs were manag'd much in the ſame Manner, with Abatement of ſome Circumſtances, according to the Pleaſure of the General who was honoured with them. And tho' we find the Solemnity regulated by Laws, preciſely directing in what Manner, at what Time, and thro' what Gates and Streets the Cavalcade was to paſs, yet, as for the Plays, Shews, and other leſs Appurtenances, they were leſſen'd or augmented at the Will of the Victor, with a Liberty to chuſe the Chariot. Hiſtory tells us, that the Chariot was commonly drawn by four white Horſes; but we alſo find Bulls uſed for the ſame Purpoſe. *Pompey the Great*, having ſubdued *Africa*, made his Entry on a Chariot drawn by Elephants. *Suetonius* relates, that *Julius Cæſar*

ſar triumph'd in one with forty Elephants. The Emperor *Gordianus* triumph'd in the ſame Manner. *Caius Marius*, having ſubjected *Africa* and extended the *Roman* Juriſdiction into *Ægypt*, was drawn by the ſame Kind of Beaſts. *Scipico Africanus* triumph'd with Elephants for the ſame Reaſon. The Emperor *Auguſtus*, on his victorious Return from the *Eaſt* and ending the War with *Anthony*, was, by Conſent of the Senate and People of *Rome*, drawn by four Elephants. The Emperor *Veſpaſian* had the ſame Honour on finiſhing ſeveral great Wars in the *Eaſt*; the Elephants denoting the Conqueſt of Countries, where thoſe Creatures breed. *Flavius*, in his Hiſtories, tells us, that the Emperor *Aurelian*, who was King of the *Goths*, made his Entrance on a Chariot drawn by *Stags*. But *Marcus Antonius* made uſe of tame Lions; intimating, that, in the Civil Wars, he would make the moſt Valiant ſubmit to his Commands: Which *Cicero* in his *Orations*, called *Philippicæ*, objects him, ſaying, that his triumphal Chariot with Lions implied, an arbitrary Man aiming at Monarchy.

The *Roman* Generals, when they triumph'd, had alſo a Cuſtom of carrying one or more young Children in their Chariots; as we gather from *Cicero*'s Speech before *Murena*. Some uſed to be attended with a great Number of ſtrange wild Beaſts, as Lions, Bears, Tygers, Rhinoceroſes, Panthers, Dromedaries, and ſuch like; as *Joſephus*, in his Hiſtories of the *Veſpaſians*, mentions. Others had Vocal and Inſtrumental Muſic and other Diverſions. Among theſe Triumphs, thoſe of *Pompey the Great*, *Cæſar*, the two *Scipio's*, Brothers, and ſeveral Emperors had ſomething ſingular; as *Blondus*, in his Treatiſe, entitul'd, *Rome Triumphant*, largely diſcourſes. The triumphing Conquerors were likewiſe allowed to ſet up their Statues in Temples and publick Places, and to erect Columns and coſtly Structures of Marble, called *Arcus Triumphales*, whereon were carved in Baſs-relief their Battles and Victories, for eternal Monuments to Poſterity; Remains whereof we ſee to this Day at *Rome* and elſewhere. Herein the *Romans* imitated the ancient *Greeks*, who, for a Memorial of great Actions, ſet up *Trophies*, made in the following Manner. In the Place of Victory, they fixed the higheſt Tree to be found in the Neighbourhood, and then, chopping off the Branches, they, in Honour to the Victor, hung, on the remaining Limbs, the Arms of the Vanquiſh'd; calling that Tree, *Trophæum*, from the *Greek* Word *Tropi*, which ſignifies, Overthrow, Flight and giving way; becauſe the Enemies were, in that Place, put to Flight. The *Romans* afterwards made uſe of

them for the ſame Purpoſe; for *Salluſtius* in his *Memoirs* relates that *Pompey*, having conquer'd the *Spaniards*, planted his Trophies on the Tops of the higheſt *Pyrenees*. And this Cuſtom afterwards grew into ſuch Eſteem, that they were made of Stone. But, according to Scripture, the Uſage was very ancient among other Nations; for it appears in Chap. 15. of 1 *Sam.* that *Saul*, having vanquiſh'd *Agag*, King of the *Amalekites*, and, being come to Mount *Carmel*, ſet up an *Arcus Triumphalis*, or *Place*. In a Word, the Honour of Triumphing was accounted by the *Romans* as a Token of the higheſt Eſteem; and therefore, to obtain it, their Generals ſpared for no Toils or Dangers in warlike Atchievements: Add to this, the Riches commonly ariſing from ſuch Glory by the Preſents made them by the Allies and the Booty of the Enemy. In my Opinion, Hiſtorians have deſcribed this Matter ſo circumſtantially, on purpoſe to put Princes and Governours in mind of rewarding the Deſerts of their Generals, Soldiers and Men of Merit, and that the Unskilful, Cowardly and unfit for Command might not be ranged with thoſe who willingly ſacrificed their Fortunes, Capacities and Bodily Labours to the Benefit of their Country. According to *Paulus Oroſius* 320 Perſons have been honour'd with the *Roman* Triumph, of whom the Emperor *Probus*, in whoſe Reign the Fabric of the *Roman* Monarchy began to decay, was the laſt.

Let us here ſubjoin a *Grecian* Triumph. *Antiochus*, ſurnam'd *Epiphanes* or the Illuſtrious, King of *Syria*, having heard of the aforeſaid glorious Triumph of *Paulus Æmilius*, was ſo puff'd with Ambition, that he reſolved to make a Sort of one ſurpaſſing it in Magnificence. To which end, he cauſed Proclamation to be made throughout his Kingdom, that, at a certain Time, he would at *Daphnes* hold a grand and uncommon Tournament: Which Curioſity drew out of *Greece* and the neighbouring Countries a great Concourſe of People; and the Cavalcade was in the following Manner.

Firſt, march'd 5000 *Grecian* Young-men arm'd *Roman*-like, follow'd by as many *Myſians* finely habited after their Faſhion. Next appeared, 3000 *Thracians* and 5000 *Galatians*, follow'd by a vaſt Number of other Nations, called, for their Silver Shields, *Argyraſpides*. After theſe came 250 Ranks of Sword-players, called, by the *Romans*, *Gladiatores*; and then 1000 Knights, with Chaplets of Gold about their Heads, and their Horſes coſtly equipt with Gold embroider'd Houſings and gold and ſilver Bridles. Theſe were followed by 1000 other Knights, called Companions, aſſociated with ſome of the King's Friends and Confidents. Then appeared 1000 Noblemen on Foot, and after them

them 1000 other Knights, called the King's Troops. Next came 1500 Knights in gold Armour, over which they had Coats of Armour richly embroider'd with Gold and Silver, and artfully adorned with all ſorts of Animals. To theſe ſucceeded 100 Chariots, each drawn by ſix Horſes, follow'd by 40 others, each with 4. After theſe appear'd a Chariot with Elephants, followed by 36 of the ſame kind of Creatures, and thoſe by 800 Boys, having Garlands and Crowns ornamented with Gold in their Hands. Next came 1000 fat Oxen with 800 *Indian* Elephants Teeth. After theſe were carried an infinite Number of Idols and Figures of deceaſed Perſons who had been famous for Arts and Sciences, dreſt in gold and ſilver Stuffs adorned with precious Stones, with their Names, Dignities and Actions written on the Pedeſtals. Then came Slaves bearing Idols, repreſenting Night and Morning, Mid-day and Evening, and an infinite Number of gold and ſilver Veſſels of great Value. Next appear'd 600 of the King's Pages dreſt in gold Stuffs, follow'd by 200 Ladies carrying gold Boxes fill'd with all manner of rich Perfumes and odoriferous Balm, and theſe by 40 Sedans of maſſy Silver, carrying as many Ladies, and thoſe by 80 gold Sedans with *Ladies* dreſt in Gold, Silver and Jewels. The Streets abounded with all ſorts of rich Oils, Balms and Perfumes. This Cavalcade laſted thirty Days ſucceſſively, attended with Plays, Tournaments and Shews; during which Time, every Perſon, after perfuming himſelf, was allowed to ſit at the Royal Tables, 1500 in Number, and to feaſt at the King's Expence. To proceed to the *Romans.*

Another Solemnity obtain'd among them, call'd *Ovatio*; which was inferior to the Triumph in ſome of its Requiſites: For inſtance, if the Victor was not of Conſular or Proconſular Dignity, or had met with little Reſiſtance from the Enemy, or gain'd the Victory without great Blood-ſhed, or had overcome People of ſmall Worth, or (as we ſaid, ſpeaking of the *Corona Ovalis*) when the War was undertaken without the expreſs Command of the Senate, *&c.* in ſuch Caſes, the Victors were ſolemnly welcom'd with the *Ovatio*, in the following Manner.

The General enter'd the City on horſe-back, or, as anciently, on foot, crown'd with Myrtle, (a Tree ſacred to *Venus*) becauſe the Victory was gain'd not in a Martial, but in a Manner becoming that Goddeſs and Women, as *Aulus Gellius* ſays; and the Troops in their Proceſſion appear'd not in Arms, and, inſtead of Drums, Trumpets and other Warlike Inſtruments, their Muſic was Flutes and other ſoft Sounds. The General entered with the Booty in an orderly Manner,

follow'd by his Army, and the Senate ſolemnly received him without the City-gates, highly commending his Actions. Hiſtories tell us, that ſeveral great Generals ſued for and accepted this Honour. The firſt was *Poſthumius Libertus*, on his having ſubdued the *Sabines*, and next *Marcus Marcellus* after the Conqueſt of *Syracuſe*. *Suetonius* relates, that *Auguſtus*, after the Battle of *Philippi*, and on finiſhing the War in *Sicily*, obtained that Honour. And *Pliny* ſays, that ſeveral Generals, denied by the Senate, the Honour of the great Triumph, were decreed the *Ovatio*; which was ſo called, from the General's offering a Sheep, in Latin *Ovis*, when he came to the Capitol, inſtead of a Bull, ſacrificed in the Great Triumph. Others think the Word is derived from the Shouts of the People, who uſed to cry, *Oe!* or elſe *Ove!* Whatever the Truth is, this ſolemn Entrance was always call'd, by the *Romans*, *Ovatio*.

Other Triumphs of thoſe People I ſhall, for Brevity, omit ſpeaking of. He who wants further Information, may read *Appianus Alexandrinus* and *Ammianus Marcellinus*, the former deſcribing the Triumph of *Scipio Africanus*, and the latter that of the Emperor *Conſtantius*.

CHAP. VI. *Of the Manner of the four principal and publick* Grecian *Games, and to whoſe Honour inſtituted.*

THE Antiquity and Manners of the *Grecian* Games being ſomewhat unknown to many curious Artiſts, I think it will be acceptable to give a ſhort Deſcription (as well as I can) of the four principal Games ſo highly and ſo often extolled by the *Greek* and *Roman* Writers.

The firſt and principal were called the *Olympic* Games, held near the City *Olympia*, in the Province *of Elis*, and inſtituted in Honour of *Jupiter Olympius*, by the *Idæan Hercules* and his four Brothers, *Pæoneus*, *Idas*, *Jaſius* and *Epimedes*, meeting together from Mount *Ida* in *Candia*, and, being five Brethren, they were ſtiled the *Idæan Dactyls*. Theſe Games being celebrated every five Years with great Solemnity, the Ancients therefore reckon'd their Time by *Olympiads*, thereby underſtanding a Period of five Years. They conſiſted of five ſorts of Exerciſes, *viz.* Running, Wreſtling, Boxing, Throwing the Coit and Leaping,

Leaping. The Place of Exerciſe was fenced in with Pales, and no Spectator was ſuffer'd to come within it.

Some pretend, theſe Games were inſtituted by *Jupiter*, after he had deſtroyed the Giants who attempted to ſtorm Heaven; and that *Apollo* got the Preference in out-running *Mercury*; that *Mars* bore away the Prize in Wreſtling, Boxing, *&c.* Others prove, that each of the aforeſaid Brethren invented his Game and Exerciſe, and that, being five in Number, they were, from the five Fingers, named Dactyls, *Dactylos*, in *Greek*, ſignifying a Finger.

The *Greeks* called theſe five Exerciſes *Pentathlon*, and the *Latins*, *Quinquertium*. Two of them had a Dependance on the Legs, *viz.* Running and Leaping; two on the Arms, as the Coits and Boxing, and the Wreſtling reſpected both Arms and Legs. The Victor, in all the five Exerciſes, was, by the *Greeks*, called *Pancratiaſtes*; a Word compounded of *Pán* and *Kràtos*, ſignifying, a beſtowing the whole Force of the Body. In Boxing, all Advantages might be taken for overcoming the Antagoniſt; and the Prize was adjudged to him who gained his Point moſt dextrouſly. Accordingly, they ſtruck with Fiſts and Elbows, kick'd, bit, ſcratch'd and ſprain'd the Fingers, Hands and other Parts of the Body. They even endeavour'd to thruſt out each others Eyes with their Thumbs. In ſhort, no Artifice was omitted for gaining the Victory.

We ſhall briefly relate in what Manner the aforeſaid five Exerciſes were performed.

The *Circus*, wherein they ran on foot, was originally a *Stadium*, or 600 Geometrical Feet in Length: But, in the 14th *Olympiad*, they doubled it. This Race was at firſt on foot, and in a light Dreſs; but afterwards on horſe-back, and in Armour. Men, called Runners on foot, were alſo admitted armed from Top to Toe; this Exerciſe being judged very proper for the Bodies of Warriors. The firſt Victor herein was *Demaratus* of *Herea*: And the Hymns ſung in their Honour, ſufficiently teſtify their running in Armour. But the firſt, who got the Prize in running without Armour, was *Choræbus*, of *Elis*, after a long Conteſt with him about it. *Arrachion*, of *Phigalia* obtained the Prize in the ſecond and third Exerciſes; and *Polycrates*, of *Meſſene*, a Man of noble Extraction, got much Honour and Glory in the fourth, wherein he was Victor.

The *Wreſtling* was undertaken after the Body had been thoroughly anointed with Oyl, in order to prevent a Gripe, and then daubed with fine Duſt, to dry the Sweat. Thus prepared, the Wreſtlers entered the Liſts, and began with ſeizing the Hands, then the Arms and Body under-

under the ſhort Ribs, &c. Thus endeavouring, by various Methods of Strength and Dexterity, in kicking, puſhing, and other Tricks, to fling one another on their Backs; for a Fall on the Belly went for nothing. Before they enter'd the Ring they cauſed their Parts to be ſoundly rubb'd, to make them more ſupple and agile.

Boxing, and fighting with Slings were the moſt dangerous Exerciſes. The former was anciently performed with Ox-leather Thongs tied about the Hands, by which, with wonderful Activity, they dealt each other very hard Blows. But the Slings conſiſted of ſmall Leather-ſtraps, armed at the Ends with little leaden Balls, the Blow whereof, when it happen'd on the Head, lay'd the Adverſary dead.

The *Coit* was a flat, round, heavy Piece of Stone or Lead, to try the Force of Arms and Hands, and to ſee who could fling higheſt and furtheſt: An Exerciſe ſtill in Uſe, in many Places, to this Day; but with this Difference, that the Ancients, with a Leg lifted up, threw the Coit at a Mark, ſet up on a ſmall Pyramid, and reſembling a Pine-apple.

The fifth Exerciſe was leſs perilous, as conſiſting only of divers Manners of Leaping.

The ancient Garlands or Crowns, given as a Prize to the Victor on theſe Occaſions, were made of Olive-leaves; but they varied according to the Times; for they were afterwards compoſed of Couch-graſs, Willow, Laurel, Myrtle, Oak, Palm and wild Parſley-leaves; as *Plutarch*, in the Life of *Cato Uticenſis*, relates. But when made of Olive-leaves, they choſe a ſelect Kind, called *Calliſtephanos*, i. e. *beautiful Crown*, having hanging Branches, like the Myrtle, very proper for twiſting Garlands. The Leaves of ſuch Garland differed much from others, in that, being white without, the Green, when twiſted, was inward; whereas the others were white within, and appeared green without. *Hercules* and his Brethren firſt brought this Plant into *Greece* from the Northern Countries, as *Pauſanias*, in his *Olympus*, tells us.

The *Pythian Games* were inſtituted long before the *Iſthmian*, yet after the *Olympic*, and celebrated in Honour of *Apollo*, for his Victory over the frightful Serpent *Python*. Some think they were ſo called, from *Pythos*, the Place of Celebration, or elſe from the *Greek* Word *Pytheſtai, to conſult*; becauſe they conſulted there the Oracle, in order to know the Events of Things to come. The Exerciſes in theſe Games only differed from the *Olympic* in this, that the *Pythian* were performed

formed under the Sound of all Sorts of Vocal and Inſtrumental Muſic. Theſe Games, from time to time, had ſeveral Alterations in Form and Solemnity, after the Inſtitution of the *Pancratium* or *Quinquertium*: And it is related, that in the firſt * *Pythiades*, wherein the moſt illuſtrious Heroes and Gods of the Ancients enter'd the Liſts, for the Sake of the Prize; *Caſtor* prevail'd in the Horſe-race; *Pollux* in Boxing; *Calais* in Running on foot; *Zethes* in Running in complete Armour; *Peleus* in Throwing the Coit; *Telamon* in Wreſtling; and *Hercules* in the *Pancratium*, or, all the Games.

In each of theſe Games and Exerciſes, the Victors were crowned with Laurel, which in particular was conſecrated to them; becauſe the Ancients believed, by what they have feigned of *Peneus*'s Daughter, with whom *Apollo* was ſo much enamour'd, and who was metamorphiz'd into that Tree, that the God took a ſingular Delight in it. But others will have the Inſtitution of the *Pythian* Games to be long before *Apollo*'s Amour with the beautiful *Daphne*: And before the Laurel bore that Diſtinction, both the Triumphal and Victors Crowns and Garlands were made of Palm or Oak-leaves; as *Ovid*, in his Firſt Book of *Metamorphoſis*, teſtifies. *Plutarch* and *Pauſanias* relate, that *Theſeus*, on his Return from *Creta*, adorned the Victors, in the Games inſtituted in Honour of *Apollo*, with Garlands of Palm, as Tokens of Praiſe and Renown; for the Laurel was not known till after the *Pythian* Games were ſettled, and when known, it gave the Riſe to the aforeſaid Fable of *Daphne*; and both the Tree and Leaves being found of ſo extraordinary a Make and Nature, illuſtrious Victors and Men of Learning were commonly crowned with it. Some again ſay, that *Apollo* affected the Leaves and Bloſſoms of the Apple-tree, before he choſe the Laurel, and therefore the Victors in Running, Wreſtling, *&c.* ought to be crowned with that; as the Poet *Archias*, in his *Mytholog.* lib. 5. cap. 4. relates. But *Lucianus* aſſerts, that tho', in the *Pythian* Games, the Garlands of Laurel began to prevail, yet they were intermixt with fine yellow Apples: Some Writers even affirm, that the Laurel of *Delphos* bore ſuch large Berries or Fruit, as almoſt to gain the Name of Apples. But the true Reaſon of this Difference proceeded from the ſeveral Alterations made both in the Prizes and Times of holding thoſe Games; for originally they were celebrated every *ninth* Year (from the Number of Nymphs feigned, by the Ancients, to come from Mount *Parnaſſus*, to offer to *Apollo* on his having overcome the *Delphic* Monſter *Python*) and afterwards every *fifth*.

The

* *Pythiades* ſignifies, a certain Number of Years in the *Pythian* Games.

The *Nemæon Games* were kept in a Wood of that Name, ſituate between *Phliuns* and *Cleonæ*, two Cities of *Achaia*, in Honour and Memory of *Archemorus*, otherwiſe call'd *Opheltes*, Son of *Lycurgus*, on account of his being kill'd by a Serpent in this Wood. Which Accident ſome relate thus: *Oedipus*, having, thro' Miſtake, married his own Mother, the Widow of *Laius* King of *Thebes*, begat on her two Sons, *Eteocles* and *Polynices*, to whom he reſigned the Royal Dignity, on condition they govern'd by turns: But *Eteocles*, as the Eldeſt, having obtain'd the firſt Year's Adminiſtration, refus'd to admit his Brother as a Partner to govern the ſecond Year; who thereupon, in Diſcontent, ſolliciting the Aid of *Adraſtus*, King of *Argos*, whoſe Daughter, call'd *Argia*, he married, the King, in Conjunction with his other Son-in-law, *Tydeus*, raiſed a great Army, in order to wage War with the *Thebans*, and bring them to Reaſon. The Iſſue of this War was, the Death of the two Brothers in a Duel; and their Bodies, according to Cuſtom, being laid on a large Pile of Wood to be burnt, the Flames happen'd to divide and ſeparate, as if they bore Witneſs of the immortal Hatred of the two Brethren in their Life-times, which ceaſed not with their Deaths. Now in the Army, which *Adraſtus* ſent to *Polynices*'s Aſſiſtance, were ſeven Commanders, who, being arrived in the Iſland *Lemnos*, pertaining to *Thracia*, and ſeized with an extream Thirſt, met *Hypſipyle*, carrying, in her Arms, the Child *Opheltes*, Son of *Lycurgus* (Prieſt of *Jupiter*) and *Euridice*, whom, being a Native of that Country, they intreated to ſhew them where to get ſome Water. Whereupon ſhe, in haſte, yet fearful of laying the Child on the Ground, as forbidden by the Oracle, before he could walk, ſet him naked on the Graſs by a large Plant of wild Parſley, near a Fountain, where a Serpent, lying perdue, ſuddenly wound itſelf about the Child's Neck, and throttled him, while ſhe was gone to draw Water. The Commanders, being appriſed of this unhappy Accident, kill'd the Serpent, and, to ſolace the Father, inſtituted, in Honour of his Son ſo ſuddenly loſt, the aforeſaid Games, to be held every third Year: Wherefore originally only Soldiers and their Deſcendants were admitted to them, tho', in proceſs of Time, they were free for every Perſon. *Theagenes*, in his Memoirs of *Ægina*, Book 4. Chap. 13. relates, that *Hypſipyle* fled from *Lemnos* to *Nemæa*, on account of a Combination among the Women, to kill all the Men, only out of Jealouſy, becauſe, by the Inſtigation of *Venus*, highly incens'd againſt them, they had had to do with other Women. Accordingly they all put their Deſign in Practice, except *Hypſipyle*, who endeavoured to ſave her Father's Life, by hiding

ing him in a Baker's Trough. (This happen'd ſoon after the Departure of the *Argonauts*, and their Arrival in this Iſland.) But being diſcovered, they flung him, with the Trough, into the Sea, and condemned *Hypſipyle* to die, for not agreeing to their general Reſolution. She, hearing this, made her Eſcape, but, in her Flight, was taken by Pirates, and ſold for a Slave to *Lycurgus*, whoſe Wife, *Euridice*, deſiring ſhe might be put to Death, for the Misfortune of her Child, ſhe hid herſelf in a remote and ſolitary Place; where being diſcovered, by the Southſayer *Amphiaraus*, to the two Sons of *Euridice*, *Thoas* and *Eunoenus*, who made diligent Search after her, ſhe was, thro' their Interceſſion, and the Commanders Teſtimony of her Innocence, pardon'd, and re-admitted into Favour. Others will have it, that *Hercules* inſtituted theſe Games, on having killed, in the Wood *Nemæa*, a terrible Lyon who devoured all before him, and lay'd the Country waſte. Some ſay, they were ſet up in Honour and Memory of *Archemorus*; but that *Hercules*, after having ſlain the *Nemæan* Lyon, with whoſe Skin he cover'd his Head and Body, brought them under a Regulation, and dedicated them to *Jupiter*; appointing their Solemnization to be every three Years, on the 12th Day of the Month, called, by the *Corinthians*, *Panemos*, and, by the *Athenians*, *Boedromios*, anſwering our Month of *Auguſt*: And the rather, as *Theſeus* had, in that Month, happily vanquiſh'd the *Amazons*. But others are of Opinion, that it was done in Memory of *Opheltes*, who, by his own Death, preſaged the Fate of the *Lacedemonians*, at War with the *Thebans*. Yet ſome think, that this was another *Opheltes*, Son of *Euphetas* and *Creuſa*, who, being laid on the Ground by his Nurſe, while ſhe went to ſhew ſome Commanders a Fountain, was killed by a Serpent.

The *Nemæan Games* were therefore inſtituted in Memory and Conſolation of *Lycurgus*, *Euridice* and *Opheltes*, and the Judges, who determined the Prizes, were dreſt in black and mourning Garments. For *Opheltes* was afterwards called *Archemorus*, becauſe *Amphiaraus* had, at his Birth, preſaged him an early and untimely Death; *Archó* ſignifying, in *Greek*, *Beginning*, and *Móros*, Death; as if they ſaid—— *Dying ſhortly after his Birth:* In which Senſe ſpeaks the Poet,——

Naſcentes morimur, Finiſque ab Origine pendet;

That is, *We begin dying from our Births, and our Beginnings and Ends have an inſeparable Union.*

The Exerciſes in theſe Games were the ſame as in the others: But the Victors were crowned with green Parſley, moſtly uſed in Funerals, to perpetuate the Memory of *Archemorus*. Whether the *Greek*

Selinon, with us, *common Parſley*, and the *Petroſelinon*, or *Stone-parſley*, be the ſame, let Botaniſts determine. Originally, the Victors in theſe Games were crowned with Garlands of Olives; but after the Defeat of the *Medes* they began to be preſented with one of wild Parſley, in Memory of thoſe who were ſlain in that bloody Battle: And after this Regulation, the ſaid Herb, inſtead of crowning the Head on Occaſions of joyful Meetings, ſerv'd only in Times of Sorrow and Mourning. For, according to the *Greek* Saying, this Herb is very earthy, as ſpreading a long Time over the Ground, and often bearing to be dug up, in order to get deeper Root. The Seed of it alſo, on ſowing, is longer than others in coming up; wherefore it was as neceſſary, that the mortal *Greek Opheltes*, afterwards (as we have ſaid) called *Archemorus*, ſhould be crowned with earthly Honour. For of the four principal Games, which we handle in this Chapter, two, according to the Poet *Archias*, are ſacred to Mortals, and the others to Deities: The Mortals are *Archemorus* and *Melicerta*, who is alſo called *Palæmon*; and the Gods are *Jupiter* and *Apollo*. The wild Parſley is not without Reaſon appropriated to theſe Games; becauſe ſome think it ſprang from the Blood of the Child, killed by the Serpent: Yet this contradicts thoſe who ſay, that *Hypſipyle* laid the Child on this Plant; which therefore was already known at that Time. We ſhall now proceed to the *Iſthmian Games*.

This Solemnity was performed at Night, in the *Iſthmus* of *Corinth*, parting *Morea* from the Continent of *Greece*; and had rather the Face of a Sacrifice and its Myſteries, than of a Feſtival. It was inſtituted by *Siſyphus*, Son of *Æolus*, on his finding there on the Ground, the dead Body of his Kinſman *Melicerta*.

Plutarch writes, that *Theſeus*, after having killed the Bull of *Minos*, and performed other great Exploits, erected a Pillar in the *Iſthmus* of *Peloponneſus*, where, in Imitation of *Hercules*, who conſecrated the *Olympic* Games to *Jupiter*, he inſtituted the *Iſthmian* in Honour of *Neptune*.

Yet, according to *Pauſanias* and others, theſe Games were not ſet up for that Reaſon, but in Remembrance of *Melicerta*'s dead Body found there unburied; touching which, there goes this Story: *Learchus* and *Melicerta* were the Sons of *Athamas* and *Ino*. *Athamas*, made raging mad, (by *Tiſiphone*, at *Juno*'s Command) attempted to kill his Wife inſtead of a wild Beaſt, tearing the young *Learchus* out of her Arms, beat out his Brains againſt the Stones. *Ino*, affrighted hereat, either thro' Sorrow, or the Influence of *Tiſiphone*'s poiſon'd Serpents, betook herſelf,

herſelf, with the other Child *Melicerta*, to the Mountains *Geranes*, ſituated between *Megara* and *Corinth*. But ſhe, finally, alſo yielding to Rage, caſt herſelf, with the Child, from the Rock *Moluris*, into the Sea; where ſhe was metamorphoſed into a Sea-nymph, and called *Leucothea*, and he into a Sea-god, under the Name of *Palæmon*. The dead Body of *Melicerta* being afterwards brought on Shore by a Dolphin, *Siſyphus*, King of *Corinth*, who was his Uncle, commanded him to be buried in the *Iſthmus*, and a Circus to be there erected, for the Celebration of the aforeſaid Games.

But the Poet *Archias* ſays, that on *Ino*'s flinging herſelf, with *Melicerta*, into the Sea, a Dolphin landed their Bodies on the *Schœnuntian* Shore, where *Amphimachus* and *Donacinus* took them up and brought them to *Siſyphus*, King of *Corinth*; and then they were deified, ſhe by the Name of *Leucothea*, which in *Greek* ſignifies, *the white Goddeſs*, and he by that of *Palæmon*.

Leucothea, called, by the *Latins*, *Matuta*, is Day-break; and *Palæmon*, or *Portunus*, *the Vehemence of Storms and Billows*: For *pallein*, in *Greek*, ſignifies, *to toſs, move, and puſh violently againſt each other*; whence comes the Name of *Palæmon*: He was the Son of *Matuta*, or Morning, becauſe the Winds commonly begin to ariſe with Day-break.

Others tell us, that *Melicerta*'s dead Body being caſt on the Shore of the *Iſthmus*, and lying unburied, it cauſed a great Plague; and that, on conſulting the Oracle, touching the Cauſe of the Infection, anſwer was made, that *Melicerta* ought to have a magnificent Funeral, and ſolemn Races and Games ſhould be appointed in his Honour and Memory. The *Corinthians* obeyed, and the Body was accordingly taken up by *Amphimachus* and *Donacinus*, and in an honourable Manner buried in the Place aforeſaid; and the Games and Funeral Rites being inſtituted, the Plague ceaſed: But afterwards it broke out afreſh on their Omiſſion of the Solemnity; wherefore, in this their utmoſt Diſtreſs, the People, re-conſulting the Oracle, were told, they muſt for ever celebrate the Games they had begun in Memory of *Melicerta*, and diſtribute the Rewards to the Victors. But *Muſæus*, deſcribing theſe Games, ſays, that the Cuſtom was to perform, every five Years, two Sorts of Games and Races in the *Iſthmus*; one in Honour of *Neptune*, near his Temple; and the other in Memory of *Melicerta*.

The Prize in the *Iſthmian* Games was originally a Crown of Parſley, elegantly wreathed; but afterwards, a Garland of Pine-leaves, on

account of their Neighbourhood and Agreement with the Seas. Beſides theſe Crowns, the Victors were uſually preſented, on their Return, with a Palm-branch, as *Pauſanias* ſays. Moreover, the Conquerors at ſuch Times were ſo much honour'd, as to be met by their Fellow-citizens, and brought ſome Miles upon their Shoulders. They made not their Entrance thro' the common Gates, like other People, but triumphantly over a ſtately Bridge or Paſſage, made over the Walls for that Purpoſe, and their Names were cut on Pillars ſet up in the public Places of the Town, to perpetuate their Memories.

We ſhall, to conclude this Chapter, ſubjoin a ſhort Deſcription of ſome particular *Garlands* or *Crowns*, ſacred to the *Heatheniſh Deities.*

The *Phœnicians*, as *Euſebius* teſtifies, honour'd and worſhipp'd the *Herbs* and *Plants*. The *Greeks*, in Imitation of them, render'd almoſt the ſame Duties, not only to *Trees*, but alſo to *Herbs* and *Flowers*. Theſe maintain'd, that the *Charites*, or *three Graces*, were the very firſt Crowners of *Pandora*. *Pherecydes* ſays, that *Saturn* was crowned before any others. Yet, according to *Diodorus*, *Jupiter* claims this Honour, for his Conqueſt over the Giants. But, not to pretermit the *Ægyptian* Monuments, *Iſis* firſt crowned herſelf with *green Sprigs* and *Ears* of *Corn*; of which, according to the *Ægyptian* Writer, *Leon*, ſhe was the Inventor.

The *Oak* and its *Fruit*, as *Apollodorus* writes, were ſacred to the Goddeſs *Rhea*, otherwiſe called, *the Earth*; that Mortals, who proceed from it, might wear the Badges of their univerſal Mother. The *ſame Tree* was alſo peculiar to *Jupiter*, the tutelar God.

The *Pine* and its *Fruit* were conſecrated to the Goddeſs *Cybele*, whom the Ancients believed to be the Mother of all Things; becauſe ſhe, carefully containing the Seed originally given her, does, by the Warmth of the Sun, yearly bring forth new Shoots. The Pine-apple, in its Shape, alſo reſembles a riſing Flame, and keeps its Seed in ſmall and ſeparate Cells, which, by the Earth's Heat, in time ſprings up and grows. We likewiſe ſee a certain Medal, with the Head of *Cybele* on one Side, and a ſmall Garland of *Pine-twigs* on the other, and inſcribed ΣΜΥΡΝΑΙΩΝ, *i. e. thoſe of Smyrna.* The *Arcadians*, believing *Pan* to be the God of the Univerſe, dedicated the *Pine-apple* to him alſo.

Saturn, *Jupiter*, *Apollo* and *Æſculapius* were crowned with *Laurel*: *Saturn*, as the God of Triumphs; *Jupiter*, for his Victory over the Giants;

Giants; *Apollo*, for the Love of *Daphne*, metamorphos'd into that Tree; tho' before, the *Palm* was ſacred to him, on his killing the *Delphic* Dragon; but *Æſculapius* wears it for no other Reaſon, than that it is uſeful for ſeveral Remedies.

The ancient *Romans*, on their *Nonæ Caprotinæ*, or Feſtivals kept monthly, in Honour of *Juno*, crowned that Goddeſs with *Fig-leaves*, as a Memorial of the City of *Rome* (reduced to the utmoſt Extremity by the *Gauls*, who demanded of the Senate ſeveral noble Virgins as Hoſtages) regaining its Freedom by the Contrivance of the Virgin *Philotis*, who ſhewing the *Romans* how to ſlide down from the Walls, by the Branches of a Fig-tree growing thereon, and ſacred to *Juno*, gave them an Opportunity of falling on the Enemy when drunk and aſleep (which ſhe had cunningly inticed them to) and, by a great Slaughter, to obtain a compleat Victory over them. The *Pomegranate* was conſecrated to *Juno* by the People of *Mycenæ*. The *white Lilly* is alſo ſacred to her; and therefore called *Flos Junonius*, or, according to ſome, *Flos Regalis*; not ſo much out of Reſpect to the Queen or Goddeſs, but becauſe that Flower almoſt ſurpaſſes all others in Height.

Minerva, who is ſaid to be a Virgin, rightfully laid Claim to the *Olive-tree*, which affects Purity and Chaſtity, as well as ſhe.

I find no Trees particularly ſacred to *Mars*; but it is notorious, that the Herb commonly call'd *Dog's-graſs* is appropriated to him.

They, who are converſant with the Poets, know, that the *Myrtle-tree* ſignifies *Delight* and a *Mind richly endow'd*. The Ancients ſay, that Tree ſurpaſſes all others in tender and beautiful Leaves, and their continual Greenneſs and Smell; which recommends it to *Venus*, the moſt beautiful, moſt tender and moſt perfect of the Goddeſſes. In old Times, Men, on Feſtival-days, uſed to put into each others Hands, Branches of this Tree, as Tokens of Joy, and that they ſhould join in *Chorus*. And *Horace* ſays, that, in *Lent-time, when the Earth, by her Variety of Flowers, ſeems to rejoice, we ought to adorn our Heads with wreathed Myrtle*. The *Apple-tree* ſignifying *Love*, is alſo ſacred to *Venus*. And the *Ears of Corn* to *Ceres*.

The *Ivy*, dedicated to *Bacchus*, was in great Eſteem among the *Ægyptians*, for being always green, and not ſhedding it's Leaves 'till after Harveſt. They moſtly uſed it in Garlands; and the Kind bearing black Berries was eſpecially conſecrated to *Bacchus*, who, by that People, is called *Oſiris*, and from whence this Green alſo borrows it's Name;

for

for they called it *Chenoſiris*, i. e. *the Plant of Oſiris.* And *Dionyſius*, (which is likewiſe the Name of *Bacchus*) having carried his Victories into *India*, built there *Nyſa*, a large Town, and planted it round with *Ivy* to perpetuate his Memory. This Plant was ſacred to *Bacchus*, either becauſe he as well as *Phœbus* is always repreſented youthful; or that the Tongue and Spirits of Father *Liber* are tied up, as the *Ivy* catches hold of any thing that it comes at: For tho' *Horace* ſays, that *the Drunkard is, in his Cups, free from all Care, even the greateſt Poverty*, yet it's as true, that the Liquor captivates the Senſes, taking away all Power of Judging. The ſame Plant is likewiſe an Emblem of Age, not only for its growing moſtly near old Trees, Buildings and Ruins, but alſo as *Wine*, which is old and work'd off, is highly eſteemed: Wherefore *Pindarus* as well as *Horace* moſtly extol it. The *Vine* was alſo ſacred to *Bacchus*; accordingly, he is often repreſented crown'd with the Twigs thereof: Tho' after his Conqueſt of *Judæa*, he likewiſe wore *Laurel*; for *he*, as well as *Saturn*, is accounted the God of *Triumphs*. The *Vine* was alſo peculiar to *Rhea*. And the Crown of it's Twigs, which adorns the Head of *Hecate*, implies only, the Subtilties and Snares which Father *Faunus*, by the Operations of Wine (leading Men to extravagancies) laid for his Daughter.

The *Cypreſs* is ſacred to *Pluto*, God of *Hell*; and of the Sprigs and Leaves of it the Ancients made Garlands. It's reckon'd a mournful Tree, and proper for Places of Burial, becauſe, when once cut, it ſhoots no more. It's Branches, ſet in the Ground near *Tombs*, or carved on them, ſignify, that the Deceaſed endeavoured, by Prayers, to be *reconciled to the Infernal Gods:* Wherefore, *Horace* ſays, *Men are attended to Hell by no other Tree than the unhappy and hateſull Cypreſs.* *Pluto*'s Crown is alſo compoſed of the Herb *Adianthum*, otherwiſe call'd *Capilli Veneris.* Some have crown'd him with *Narciſſus*-Flowers and their Leaves; a Flower proper for deceaſed Perſons, on account of the unhappy End of the Youth who was transform'd into it: Wherefore *Phurnutus* ſays, that the *Helliſh Furies, Alecto, Tiſiphone* and *Megæra*, had Garlands of the *ſame Flower* about their Heads, as Servants and Executioners of the Commands of *Pluto.* The *Pine-tree* has much Agreement with the *Cypreſs*, in being alſo the *Emblem of Death*; for, when once cut, like the *Cypreſs*, it never ſhoots out again; wherefore, and for it's Bitterneſs and Sharpneſs, the *Pine-apple*, both in ancient and modern Acceptation, ſignifies *Death.*

The *double-colour'd Poplar* was ſacred to *Hercules*; becauſe Naturaliſts, by this Heroe and the two Colours of that Tree, imply, the *two different*

different Times which ſuperintend and *govern all Things*; for one of the Colours, being *White*, ſignifies the *Day*, and the other which is *Dark*, the *Night*. Some have alſo rank'd the *Poplar* in the Number of *unhappy Trees*; for, in the *Iſle* of *Rhodes*, the Funeral-games in Honour of *Tlepolemus* were celebrated, and the Performers of them crown'd with it.

The *Peach-tree* was ſacred to *Iſis* and to *Harpocrates*: The *Plane-tree* to the *Genii*: And a *Garland of Flowers* to *Ariadne*. The *Bacchanals*, in celebrating the Vine-feaſt of *Bacchus*, were coif'd with *Greens*.

If the curious Reader deſire further Information in this Point, he may conſult the Hiſtories of *Claudius Saturninus*, wherein he will find the Origin, Cauſes, Qualities, and every Thing elſe relating thereto, in ſuch Manner as to obſerve, that there are no beautiful Flowers, green Branches, Leaves, Roots, *&c.* but what are peculiar to the Head of ſome Perſon or other.

CHAP. VII. *Of the Military Dreſſes and Arms of ſeveral Nations, particularly of the* Greeks *and* Romans.

THE Diſtinction of Nations cannot be well repreſented without due Regard to their Warlike Accoutrements, Dreſſes and Manners. It's certain, that many Painters have been herein very deficient, as appears by their Works, who, on better Conſideration and greater Experience, have afterwards corrected their Errors. But I mean not, by expoſing the Miſtakes of other Men, to palliate my own; I have had my Faults as well, and perhaps greater than they; I am ſenſible, that, even, in my very beſt Time, I was not free from ſome great Blunders, which, to this Day, I am concerned for, and which, tho' I might conceal, I nevertheleſs lay open in the Courſe of this Work. And ſince I am ſpeaking of Miſtakes, I ſhall here obſerve ſome, as neceſſary to this Chapter.

Teſta, in a Print of *the Dragging of Hector's Body*, repreſents *Achilles*, tho' a *Greek*, with a *Roman* Head-piece; which he poſſibly did, to keep the Light together and to preſerve the Face. He alſo exhibits both thoſe Heroes naked; and *Achilles*, without Arms. The Sword in his Hand makes him look more like a Gladiator, than a General,

General, and the Scabbard by his Side has no Tie or Girdle about his Body. How can he uſe the Sword, when, with one Hand, he holds the Reins of the Horſes? Theſe things are very improper and unnatural: But perhaps his Inducement was, that he might ſhew the beautiful Body of the Heroe with greater Advantage. In the laſt Place, the Town-walls appear ſo low as to be eaſily reach'd over.

Pouſſin likewiſe, in the Print *of the Death of Germanicus*, has intermixt *Greek* with *Roman* Helmets. Let it not be thought, that we are unjuſt to the Merits of ſuch great Maſters, by ſo nice an *Examen* of their Performances; ſince my Purpoſe herein is only, by ſhewing other Men's Faults, to correct our own. But I am as willing to ſhew mine, as they occur to my Memory: Witneſs, my *Æneas receiving the Arms of Venus*, where I have alſo made a *Roman* Helmet. And my Father, in his *Repreſentation of Seneca*, introduces one of *Nero*'s Captains, ſtanding by him, with a *Geeek* Head-piece. Now, Art allows not ſuch Liberties either in Military Furniture or any thing elſe. Each Nation has it's particular Dreſs, Manners and Cuſtoms. How can we exhibit an *Ægyptian* Proſpect, without ſhewing ſome Tokens of that Country, as, *Palm-trees*, *Pyramids* and People dreſt in the *Ægyptian* Mode? Wherefore let me recommend Care to every Perſon, and that they do not build too much on other Men's Works. It is better to be nice than negligent. Let us underſtand a Thing never ſo well, we may yet err thro' Haſte or Careleſſneſs.

Thinking it preſumptuous, to enumerate all the Particulars of the *Military Order* of the Ancients, as having been largely handled by ſeveral Authors; we ſhall therefore, according to our ſmall Ability and for the Service of curious Artiſts, only touch briefly on ſome of the principal Matters relating to their *Arms*, believing the Reſidue will follow in the Courſe of their Practice. I ſhall begin with the *Greeks*.

The *Greek Foot* were divided into two ſorts, *Pikemen* or *Heavy-arm'd*, and *Archers* or *Light-arm'd*. The *Pikeman* uſed a Buckler, a ſort of Boots, a Pike 20 or 24 Feet in Length, and a Sword. The Stouteſt had, for Defence, a *Macedonian* round Shield of four Feet Diameter. The *Archers* bore Bucklers of Wicker, Bows, ſhort Pikes and Slings. They wore long Hair and Beards, and Helmets or Head-pieces ſomewhat projecting over the Face, handſomely wrought with Imagery or Foliage, ſet off with Plumes and other elegant Ornaments. Their Military Dreſſes always excell'd in Variety and Elegance. Their Coats of Armour reached down to the Knees, cut out, on the Shoulders

Shoulders and below, into Straps which were often adorned with Lions-heads. Some inſtead of Straps, had twiſted Fringes. The *Generals and Nobility* wore Buskins of young Lions or Tygers-skins; or elſe, neat Sandals: But the inferior Sort had plain Sandals with Strings. Their Swords hung by their left Side by a ſmall Hook on the Girdle, and on their right Side was a Dagger.

In the *Roman Military Order*, the young Men, between 17 and 25 Years of Age, were appointed for *Velites*, or *ſwift Footmen* or *Light-arm'd*; the *Haſtati*, for *Darters* or *Pikemen*; ſuch as were in their Prime, for *Principes*; and the Aged, for *Triarii*.

The *Velites* wore a ſmall Buckler of a Foot and a half long, an Head-piece, a Sword and a Lance three Feet long and a Thumb thick, arm'd with a ſharp triangular pointed Steel or Head of a Foot in Length. Some carried Slings; others, Bows.

The *Haſtati* and *Principes* wore a ſhort Coat of Armour, that they might be the fitter for March and the Management of all Sorts of Arms; they had long Breeches reaching half-way the Legs and cloſe at the Knees, an Helmet, and a large Oval Buckler two Feet and an half in the Tranſverſe, and four or five Feet in the conjugate Diameter: They were girt with Swords on both Sides; that on the Left much longer than the other, which, like a Dagger, was but a Span long. Their other Weapons were, two Darts or wooden Staves; one thin, like an Arrow, and three Cubits long, and headed with Iron; and the other of the ſame Length, and as thick as the Breadth of the Hand, with a pointed Iron Head as long as the Staff, and let halfway into the Wood, and beſet with Hooks: This Iron, next the Wood, was a Finger and a half in Thickneſs.

The *Triarii* bore the ſame Arms as the *Principes*, except that inſtead of the Darts they uſed Pikes, formerly carried by the *Haſtati* (and from whence they took their Name) who left them for the Darts. The richeſt armed themſelves with commodious Body-coats inſtead of Breaſt-pieces. The *Romans* generally wore ſhort Hair, with ſhaved Chins, but the Hair growing on each Side of their Cheeks. Yet we muſt obſerve, that *Scipio* was the only Perſon among them who had long Hair. The *Roman* Helmets cloſing with the Forehead, were made either of double Leather, Iron or Braſs, and creſted on Top, like the *Greeks*, but leſs ſumptuous; except thoſe of the *Generals* and other Commanders, which were plum'd. Some alſo had wing'd Helmets, and, on the Creſt, a Snake or Dragon or an Eagle's Head. We find likewiſe, that the ancient *Romans*, in their Marches, carried a Saw, a

Basket, a Spade, an Ax, a Bridle, a Sickle and Proviſion for three Days. The *Herculani*, of the old Troops, and the *Joviniani*, or, according to *Vegetius*, *Joviani*, were two ſelect *Roman* Legions, conſiſting of 6000 Men each, and ſerving in *Sclavonia*, to whom the Emperor *Diocletianus* (who cauſed himſelf to be ſtiled, *Jupiter* and *Maximinianus Hercules*) after they had gain'd him the Imperial Dignity, gave that Name, in Preference to all other Legions, for their Valour. Theſe, beſides their large Swords and oblong Shields, had Darts, the Inſides whereof were run with Lead, and called *Manorbarbuli*, which, for their Heavineſs forwards, they could caſt with ſuch Force and Certainty, that, before they uſed Arrows and Swords, they ſo gall'd the Enemy and their Horſes, as to gain the Emperors ſeveral great Battles.

The *Roman* Horſe wore an Helmet and Breaſt-piece like the Foot, had a Croſs-ſhield by the Horſes Side, a long Sword on their right Side, a Javelin in their Hands, and in their Quivers three or more Arrows, broad-iron'd yet ſharp-pointed, and not inferior to the Javelins. The *Enſigns*, both of Foot and Horſe, wore Lyons Skins over their military Dreſſes; and the Trumpets the ſame, ſave that the two Forepaws of the Skins were, by theſe latter, tied under their Chins, ſerving them alſo for Cloaks. Theſe Skins were not meerly flea'd with the Hair on, but alſo fitted for Service, and underneath either fringed or elegantly cut out.

The *Numidians* and *Cretians*, under *Roman* Command and aiding them on Horſeback, as Need requir'd, were arm'd with Bows and Arrows, and alſo with Slings, wherewith they dexterouſly flung Stones. *Pliny* writes, that even the *Scorpio* (a Machine of War) with which anciently they uſed to throw large Stones and Timbers, was the Invention of the *Cretians*.

The *Ligurians*, who for a long Time valiantly kept the *Romans* at Bay, were well-diſciplin'd Soldiers; arm'd with a Breaſt-piece, an Helmet, a Shield and in a cloſe Dreſs. They were alſo very expert in throwing the Javelin.

The *Scythians*, a barbarous People and Horſemen, wore creſted Helmets pointed on Top; they carried Bows, Daggers and Battle-axes.

The *Scythian* Women, called *Amazons*, oftentimes appear'd, in a Combat, as *Vincentius* ſays, in antique Silver Helmets and Breaſt-pieces, becauſe their Country abounded with that Metal. But, according to ancient Memoirs, their military Dreſſes were only adorn'd with Serpents Skins wrought in Silver. They had the left Breaſt bare, but the right,

right, which was ſear'd, that they might, with greater Eaſe, uſe the Bow and caſt the Dart, cover'd like the reſt of their Bodies. Their Garment, button'd below, reached not quite to their Knees. Their Defence was a Target or large round Shield, cut hollow, at one of the Extremities, into the Form of two conjoin'd Creſcents, having a Part in the Middle for covering and guarding the Arm and Hand. One of theſe Cuts ſerved for managing the Lance and the other to look thro'. They likewiſe carried Axes and Hammers.

The *Goths*, together with the great *Attila*, deſcended from the *Scythians*, were arm'd with Bows, Arrows, long and ſtrong Spears or Lances, Shields and Helmets. The Horſemen, full-armour'd and carrying ſtrong Lances, Hammers and Clubs, would leap on their Horſes without the Help of the Stirrup or other Advantage; eſpecially on ſmooth Ice, or in ſnowy Ground, where they generally fought their greateſt Battles. Sometimes, as Need requir'd, and in the Heat of Battle, they would, in full Gallop, throw themſelves on another Horſe, turning and winding, with incredible Swiftneſs, even, catching up a Lance from the Ground, *&c.* An Evidence what great Warriors theſe People formerly were.

The *Perſians* and *Spartans* were very much alike in Dreſs, except in their Head-ornaments. The former wore Turbants, and the latter, Caps, like a Night-cap, yet pointed on Top and curling forwards; or elſe, Iron Head-pieces, like the *Romans*, but plain and without a Creſt. They had long Hair and their Beards almoſt hid their Ears. On the other Hand, the *Perſians* ſhav'd both Head and Face. Their Veſtment, girt about the Middle, reach'd below the Knees: They wore alſo long open Breeches and wide Stockings and Shoes. They uſed ſcaled Arms, round Shields, Greaves or Shin-armour, Scimitars, Daggers, ſhort Spears but long Bows: The Scimitars hung on the right Thigh, croſs the Body, and the Dagger on the ſame Side, but at the Girdle. At their Back, was the Quiver.

Darius, the laſt King of *Perſia*, was commonly array'd in a rich Purple Mantle intermixt with white Strips, faſten'd on each Shoulder with precious Stones, and before, with a gold Chain or Hook. His Coat of Armour, wrought with Gold, was embroider'd on the Breaſt with three golden Eagles, having ſpread Wings and Tails and Bills turning towards each other; and between the Wings and Tails were ſeen the following Letters, ΝΙΚΗΤΙΚΩΤΑΤΟΣ, ſignifying, *always Conqueror*. At his golden Girdle, girt looſely and womaniſh, hung a Scimitar, the Scabbard whereof was beſet with precious Stones.

The *Dacians* wore Gowns hanging down to the Heels and open on the Sides, and over them a Coat of Mail which reach'd to the Middle. Their Helmets ſat cloſe about the Head and ran up to a Point. Their Arms were Bows and Arrows, Daggers and Javelins; and their Horſes wholly guarded, except the Eyes, with ſcaled Coverings.

The *Parthians*, *Medes* and *Aſſyrians* were guarded like the *Perſians*; ſave, that the *Parthians* wore large Coats of Mail covering both Man and Horſe, and the *Aſſyrians*, braſs Head-pieces.

The *Phrygians* and *Armenians* uſed Helmets, ſhort Spears, Javelins and Daggers, wearing wide Stockings and Shoes like the *Perſians*.

The *Carthaginians* were as elegant and magnificent in Arms as the *Perſians*.

The *Macedonians* and their Neighbours differed little in their Dreſs and Arms from the *Greeks*; And

The *Romans* and *Trojans* the ſame.

The *Lacedemonians* firſt began to carry a Shield, Sword and Ax.

The People of *Caria* were the firſt who ſerv'd for Pay, carried Shields, bore Armour and had Plumes or Feathers on their Helmets.

The *Thracians* wore Head-pieces of Fox-skins, Coats of Armour, party-colour'd Dreſſes and Stockings of Skins. Their Weapons were Darts, round Shields and Daggers.

The *Æthiopian* Horſe were guarded with an Helmet, Coat of Armour reaching half-way the Thighs, powder'd with Iron Eyes, and proof againſt Cuts and Puſhes. Their Arms were, a round Shield, a Lance, a Scimitar and Clubs plated with Iron. Thoſe who had no Helmets wore long and hairy or woolly red Caps, like the *Mamalukes* in *Ægypt*. The Foot, to ſtrike Terror into their Enemies, wore Skins of Lyons, Tygers, Leopards and other wild Beaſts; and had, for Weapons, large Bows, Pikes, Arrows and Slings. The Emperor himſelf wore a coſtly gold and ſilver Diadem about his Head, and carried in his Hand a ſilver Crucifix. He was dreſt in gold Stuff, full pleated, over a ſilk Shirt with large Ducal Sleeves, and from his Middle hung a looſe Garment of Silk and gold Stuff. His Body-guards, covering their Heads and Shoulders with Beaſts-skins, carried a Sword, a Dagger and a Javelin.

The *Indians* were cloath'd in Wood, and had Bows of Reeds, and Arrows a Yard and a Half long tipp'd with Iron.

The *Arabians* wore girt Coats and uſed crooked but handy Bows.

The *Libyans* were dreſt in Leather and had burnt Javelins.

The *Ægyptians* bore a Shield and broad Sword.

The Inhabitants of the *Baleares*, now *Majorca*, *Minorca*, &c. had Slings.

The

The *Ætolians*, Lances and Javelins.

The *Switzers*, from ancient Times good Soldiers, as appears by their Conteſts with *Julius Cæſar*, uſed large and long Shields for Defence. Their Arms were ſtrong Spears, Pikes and Clubs.

The *Gauls* carried large Shields and long Swords.

The People of the Territory of *Abruzzo*, anciently called *Samnites*, were good Horſemen and Darters.

The Inhabitants of *Marchia Anconitana*, anciently ſtiled by the *Romans*, *Ager Picenus*, or *Country of Wood-peckers*, were likewiſe good Soldiers, and bore a Shield, a Pike, an Helmet and Sword.

Thus I think to have made ſome Proviſion for further Inquiry, that Artiſts may not be at a Loſs. He, who wants more Information, can read *Virgil*, *Ammianus Marcellinus*, *Vegetius*, *Polybius*, and *Herodotus Halicarnaſſus*; which laſt, in the Life of *Xerxes*, lays down all the Particulars relating to *each People* and all ſorts of Barbarians. *Vitruvius* alſo has written a Treatiſe of the *Roman* Military Exerciſe.

Homer, in his *Iliad*, ſpeaking of Fights wherein ſome had gold, braſs and ſteel Armour, ſays ——— *He puſh'd him in the Belly, but pierc'd not his Armour* ——— And, in another Paſſage ——— *He dealt him ſuch a Blow on his Steel-breaſt as to make it ſtrike Fire and reſound.* Now, if it be ask'd, what ſort of Armour this muſt have been, of maſſy Gold and other Metal? and whether it could be poſſible for any Perſon to move, bend and turn in ſuch Armour as ſhew'd the Muſcles and Limbs and ſat cloſe to the Body? I anſwer, they could not, and that the Notion of their having been thus is wrong. I think thoſe are alſo out of the way who ſuppoſe, they are ſo repreſented for the Sake of *Decorum*, and that this is Reaſon enough, without conſidering whether it be poſſible or not; ſince other Reaſons may be aſſign'd, which can give better Satisfaction without forcing Nature. For my Part, I believe, that the Arms and their Uſe were anciently as *now*, and that the Coats of Armour were, like our Buff-coats, made of Leather. They may poſſibly have been ſo contrived as to ſhew the Muſcling; But granting it, they muſt be much fitter for Uſe than if of Steel or ſolid Gold. Wherefore I cannot but think they were made of Leather and of all ſorts of Colours, wrought or embroider'd with Silver or Gold, even cover'd over with Gold like our gilt Leather, and ſet off with Scales, Foliage and other ſuch Ornaments. I remember to have read in my Youth, in a certain ancient *Latin* Treatiſe, yet extant, dedicated to the Emperors *Theodoſius* and *Valentinian*,

and

and entitl'd, *The great Number of the* Roman *Forces*, that the *Roman* Armours, Breaſt-pieces or Military Coats (as there called) were lined with Wool and cover'd with the Skins of Wolves, Lions and other wild Beaſts of *Libya*. Nevertheleſs, to ſupport the Opinions of the Poets, I add, that they had gold, braſs and ſteel Breaſt and Belly-pieces, faſten'd with ſmall Hooks and Buckles on the Shoulders and Sides, to ward off Blows; but they were plain and without Muſcling; and not put on but in times of Preparation for Battle. Wherefore they are much to blame, who introduce ſuch Accoutrements on *every Occaſion*; as, for Inſtance, *Scipio*, in his Tent with the young Bride, and ſitting in full Armour; or *Alexander* with *Roxana*, *Rinaldo* courting *Armida*; and other ſuch Occurrences.

CHAP. VIII. *Of the Origin of the ſeveral Enſigns and Shields and their Devices, for diſtinction of Nations and particular Perſons.*

IT being, in Painting, abſolutely neceſſary, firſt, to diſtinguiſh the Nations, and next, the Perſonages among them of high and leſſer Degree, by Tokens either deviſed by themſelves, or appropriated by others; I think proper to handle this Point largely, in order to ſhew the Greatneſs of the *Roman* Power, and the many foreign Troops entertain'd in their Service: I ſay both Painters and Statuaries, eſpecially the latter ought to be acquainted with theſe Things, that, in repreſenting either a particular Nation or Heroe, they may, on their Shields, exhibit the proper Badges of Diſtinction whereby to be preſently known by Perſons converſant in Antiquities. This Knowledge is as neceſſary for Hiſtory-painters, ſince Hiſtories frequently make mention of a Congreſs of ſeveral Nations and their Heroes in one Place, without deſcribing their *Arms and Banners*; a Point which coſt me much Trouble to gain, but proved of greater Advantage in the Uſes I made thereof, and which I introduce here as having ſome Relation to the preceding Chapter.

On conſulting Hiſtories, I find, the Ancients, inſtead of Banners, made Uſe of a *Bundle of Arrows or Boughs and Greens* tied together, which they called *Manipulus*, or an handful, and the Enſign-bearers, *Manipularii*. *Titus Livius*, the nice *Roman* Hiſtorian and Antiquary, tells us, that *Romulus*, having, by Accident, appeaſed a Tumult with few

few People, from that Time repreſented it in the Enſigns and Arms by a *Wiſp of Hay*; cauſing this Token, as an happy one, to be born before him in the enſueing Wars. The *Romans* afterwards painted, on their Enſigns and Standards, *ſmall red Flames*, in Token of Succeſs; as in the Battle with the *Sabines* near *Eretum*, where the Arms of the former appeared by Night as if on Fire, without being damaged. Thus the Standards and Enſigns of the Legions, by the Sight whereof the Soldiers knew the Wills of their Generals, were from Time to Time augmented. They had alſo, at different Times, divers other Tokens; as *open right Hands*, the *Image of their Emperors* in Silver or Gold or gilt; and ſometimes there hung under them a *ſmall Pendant*, having the Generals or Peoples Motto, S. P. Q. R. They likewiſe bare in their Banners, the Repreſentation of *Wolves*, *Minotaurs*, *wild Boars*, *Horſes*, *Bulls and Dragons*, till at laſt they fixed on the *Eagle* for the chief Field-ſtandard. The *Romans* uſed the Wolf, Minotaur, wild Boar, Horſe, Bull and Dragon, for the following Reaſons; the *Wolf*, partly, as he was ſacred to *Mars* the God of War, and partly, becauſe his Penetration is ſo great, that he can ſee as well by Night as Day: Whereby they meant, that a prudent General ought always to be on his Guard, ſo as not to be ſuprized by the Stratagems of the Enemy. By the *Minotaur*, ſays *Vegetius*, they ſignified, that as this Beaſt kept himſelf in the moſt hidden Part of the Labyrinth, ſo the Deſigns of a General ought to be kept ſecret. The *wild Boar*, becauſe no Peace or Ceſſation of Arms was made without it. *Vide* our 9th Book, *p.* 505. treating of the *Offerings*. The *Horſe*, as being of great Account among the *Romans*, and the proper Sign of War. The *Bull*, becauſe the ancient *Romans* pretended, that the Word *(Italia)* was derived from *Itala*, which now a days ſignifies a *Calf* or *Bull*. The *Dragon* they commonly painted on the Banners of the Foot, and each Century had one; whence the Bearer of it, according to *Vegetius*, was called *Dragonarius*. *Ammianus Marcellinus* tells us the Manner of carrying it. *They tied*, ſays he, *to the Tops of their gilt Pikes (which were gold fringed and beſet with Pearls and precious Stones)* Dragons *made of woven Stuff and hollow within, which, on being advanced in the Air, opened their frightful Mouths, and made a grumbling Noiſe as if full of Wrath and Fury; bending and moving their Tails with the Wind.* Of which *Claudianus* ſpeaks: *Et ceſſante Vento multi tacuere Dracones.* i. e. *The Dragons were all ſilent when the Wind abated.* This Enſign, according to *Ammianus* aforeſaid, was of reddiſh Purple. The *Eagle* ſurpaſſing all other Birds in Courage and Boldneſs, is not improperly called the *Roman Eagle*; for to what Corner of the known World,

has

has he not extended the *Roman* Dominion? What reſiſting Nation has not felt the Effect of their Deliberations, and the Valour wherewith they put them in Execution? And yet I know from Hiſtory, that the *Eagle* was in Uſe long before among the *Perſians*: For *Cyrus* the Founder of that Monarchy, bore, according to *Xenophon*, a *gold Eagle with ſpread Wings*, on a long Pike, as if he would fly over the Univerſe; which Cuſtom his Succeſſors retained as a Royal Token. By a conſtant Conſent of the Soothſayers, all Nations anciently aſcribed to this Bird, the Honour of believing he prognoſticated good Luck and happy Succeſs in any Undertakings: In which Senſe *Juſtinus* tells us, that *Hiero*, when young (who was of mean Birth on his Mother's Side) making his firſt Campaign, an Eagle flew down and ſat on his Shield: Which was judged as a Preſage of his becoming, in Time, an excellent General and a King; as afterwards came to paſs. The Poets even ſay, that this Bird implies Proſperity aſſigned to any Perſon by divine Providence. This Opinion owes it's Riſe to the Relation of *Anacreon*, the firſt Writer of Antiquities, that *Jupiter*, intending to deſtroy the Giants who threaten'd to ſtorm Heaven, the Powers of which he offered to, was, by the accidental Flight of an *Eagle*, aſſured of an happy Succeſs and Victory; which afterwards obtaining, he always bore a *golden Eagle* in his Arms and Banners, as a perpetual Memorial thereof. From *Jupiter* the *Cretians* aſſumed *that Bird*, and from them the *Candiots*. *Æneas* the *Trojan* introduced him among the *Latins*; and from them the *Romans*, in Proceſs of Time, came to uſe him for their Arms: Tho' *Lipſius* is of Opinion, they aſſumed him after the Example of the *Perſians*. The *Tuſcans*, beaten by the *Romans* in their laſt Conflict near the City of *Eretum*, on the Borders of the *Sabines*, preſented *Tarquinius Priſcus*, King of the *Romans*, their King's *Regalia*, to wit, a gold Crown, a purple Garment, and Mantle of various Colours, alſo an Ivory Chair, and an Ivory Scepter with an *Eagle* on Top, which he and his Succeſſors always bore. After the Baniſhment of the Kings, the Senate took the *Eagle* from their Scepters, and ſet him on their Pikes, exalting him above all their other Arms, whether the *Wolf*, *Minotaur*, *Horſe*, *Wild Boar*, &c. *Marius*, when a Child, happening to find an *Eagle's* Neſt with 7 *young*, a Preſage of his two Conſulats, often placed the ſaid Number in his Arms; and in his ſecond Conſulat, aſſigned the *Eagle* to the *Roman* Legions, uſing him only in Battles, in order to ſpirit the Soldiers and aſſure them of Victory. The other Military Tokens were ſet on the Tents; but *Marius* took them down; and from that Time no Legion was without *two Eagles*. But *Joſephus*, in his fourth Book, gives

gives each Legion one *Eagle*; and by the Number of *Eagles* they counted their Legions; as *Hirtius* ſays, that *Pompey*'s Army conſiſted of *thirteen Eagles*. *Dion* alſo aſſigns each Legion an *Eagle*. This *Eagle* ſtood, with extended Wings, on a *Pilum*, or Staff, which, according to *Vegetius*, was five feet and an half in Length, arm'd with a ſharp triangular Iron of nine Ounces. The Bearers of it they called, *Aquiliferi*. Theſe *Eagles* were but ſmall, and of Silver, and many had the Thunder in their Talons. The *Romans* firſt uſed *ſilver Eagles*, as did alſo *Brutus*, becauſe Silver is the brighteſt Metal, and moſt like the Day, and therefore propereſt for a Military Token: But afterwards, they made them of Gold, as more ſtately and ſurpaſſing the Silver. The *Romans* firſt uſed ſilver Tokens as being originally frugal and ſaving; but at length they yielded to none, even not to the *Perſians*, in Luxury, Pomp and Shew.

Julius Cæſar ſo highly prized the *Batavians*, in *Roman* pay, that he made them his Body-guards; intruſting them likewiſe, in the ſharpeſt Engagements, with the Carriage of the firſt and chief Standards of the *Roman Eagles*.

The *Herculeans of the Old Troops*, mention'd in the preceding Chapter, bare, on their Enſign, *a blue Eagle, with ſpread Wings, in a ſilver Field corner'd with Gold.*

The *Young Herculeans* carried, in their Standards, *a golden Eagle ſitting on the Stem of a Tree, in a blue Field border'd with Gold.*

The *New Jovinians* had, in their Enſigns, *a golden Eagle, with a Diadem, or Royal Fillet, about the Head.* This Eagle was either *Black* or *Brown, in a gold Field, and the Wings were ſet off with Red and Blue, and had a ſmall gold Shield on his Breaſt.* But thoſe of the *Old Troops* carried *a purple Eagle adorned with Red and Gold in a blue Field.*

The *Legions*, called *Quartodecimani*, ſtation'd in *Thracia* for the Defence of thoſe Countries, *bare a pale-blue Eagle, ſitting on a Globe of bright and deep Blue, in a ſilver Field border'd and center'd with Gold.*

The *Divitenſes*, a Legion of the *Gauls*, carried *an Eagle of faint Scarlet and a golden Bull, in a ſilver Field.*

The *Thebans* alſo bare *an Eagle.*

The Banner of the *firſt Company of Life-guards of the Emperor Theodoſius*, commanded by a Colonel of the Foot, had the Figure of *an half Man with extended Arms, holding, in the right Hand, a Rope, and*

in the left, an Hat; thereby intimating, that the Stubborn and Rebellious ſhould be chaſtiſed, and the Obedient made free.

In the *ſecond Banner* was, *a golden Bull on the Fut of a red Hill, with a Moor or Black down to the Middle, holding a Piece of thick Rope in the right Hand, and a Cap or Hat in the Left*; ſhewing, that they might make Priſoners and Slaves, and ſet Men at Liberty.

The *Thracians* carried *the Idol Mars* in their Standards.

The People of *Smyrna, the Image of Fortune.* And

The *Corinthians, a Neptune, or the Horſe* Pegaſus.

The Regiment, called *the Old Argivi of the Eaſt,* commanded by the General of the Foot, had *two leaping Horſes of Gold, in a blue Field.*

The Regiment, of Foot *called the ſecond of Theodoſius,* firſt eſtabliſhed in his Reign, carried, in it's Enſigns, *a golden Horſe, in a red Field border'd with Gold.*

Another *Foot*-Legion, ſet up in the Emperor *Conſtans*'s Time, whence it was called, *Conſtantia,* had alſo *a golden Horſe, in a ſky-blue Field, and above him, in the Middle, a red Globe, againſt which he was rearing and throwing himſelf out with all his Might.*

The *Athenians, Cephalenians, Theſſalians* and *Syracuſans,* alſo carried *an Horſe.*

The *Gauls* and *Saxons* had *a Lion*; and the latter, ſometimes *an Horſe.*

The *Cimbrians* bare *a Bull,* whoſe *Figure caſt* they likewiſe carried on a Lance at the Head of their Armies.

The *Armenians* carried *a Ram, or a crowned Lion.*

The *Ciſſians* had alſo a *Lion.*

The *Aſiatics, a large Whale guided by a Child ſitting aſtride on his Back.* And

The *Goths, a She-bear.*

The Banner of the *Salii* had *two half Wolves rearing up againſt each other, and fixing their Eyes on a Roſe which was over their Heads, in a gold Field border'd with Purple.* 'Tis no Wonder theſe People blazon'd the *Wolf,* ſeeing they claim'd *Mars* as their Protector.

The Regiment of *Foot* called, *Jovianum,* which had the fifth Poſt of Honour among the *Romans,* bare, in the Emperor *Diocletianus*'s Time, *a red Hog ſitting upright on it's Hinder-parts, in a blue Field border'd with Gold:* And for this Reaſon, the Poets having feigned, that *Jupiter,* when a Child, and lying in the Wood, was nurſed by a Sow, and

and this Regiment having the Name of *Jupiter*, it therefore carried the Hog in it's Standards, in Memory of that Occurrence.

The *Foot-regiment of Guards*, eſtabliſhed by the Emperor *Honorius*, bare *two Demi red Hogs rearing againſt each other, in a ſilver Shield and gold Field.*

The *Trojans* likewiſe carried *an Hog, in a gold Field.*

The *Phrygians* had alſo *an Hog.*

The Regiment, called *Tertiodecimani*, had *a leaping blue Dog, in a ſilver Field center'd with Gold, and border'd with red and dark Blue.*

From the Time of *Conſtantine the Great* down to thoſe of *Theodoſius*, *Honorius*, and ſeveral ſucceſſive Emperors, the *Romans* had a Foot-regiment called *Menapii*, whoſe Device was *a leaping red Dog, in a ſilver Field, center'd with a ſmall gold Shield*, and under it *another Dog, lying on his Back and flinging up his Legs.* This Body was in high Eſteem for the Honour it gain'd in vanquiſhing the *Thracians.*

The *Cynopolitans* bare *Anubis, in the Shape of a Dog.*

The *Cortonenſes* deviſed *a ſilver Dragon, in a red Field; on the Sides were two Rings, that on the Left, of a very deep Red, and the other of Silver.*

The *Lacedemonians* had the *Greek Letter* Λ, *or a Dragon.*

The *Indians* bare *the Image of Hercules*; but their *Horſe*, according to *Suidas*, carried *Dragons.*

The *Nervii*, being the Body-bowmen of the Emperors, had, for Device, *two Demi-caducei, or Wands, twin'd with Serpents, in a purple Field border'd with gold and red. In the Center of the Shield was a gold Ring on a ſmall gold Column, round which the aforeſaid Serpents were winding, their upper Parts making a Semicircle, and their Heads regarding each other.*

The *Saguntians* had for Device, *two red Serpents*; and, as *Ammianus* ſays, *of Purple, croſſing each other, like the Greek Letter* X, *in a Sky-blue Field border'd with Red.*

The Company of *Biennians*, ſerving under the General of the Foot, in *Sclavonia*, bare, in their Banners, *a deep blue Serpent, with a bent Tail towards the Ground, with a Man's Head looking backwards, in a blue Silver-like Field border'd with Gold.*

The *Marcomanni* had *a gold Demi-Serpent, in a ſilver Field, and between the Head and under Part was a gold half Moon.*

The *Curians* bare, *a gold Serpent coiled up, in a grey Field border'd with ſilver and blue Checkers.*

The Legion of *Foot*, called *the ſixth Parthian*, ſerving in the *Eaſt*, had, for Device, *a yellow Caduceus, or Mercury's Wand, in a blue Field edged with Purple and Silver.*

The Legion of the *Angrivarii* carried *a red Staff topp'd with a round Ball, out of which iſſued two Serpents, bending to the Middle of the Shield as if kiſſing each other, in a pale blue Field with a double Edging of Purple and Gold.*

Among the ancient Legions was a Regiment, called *Valentiani*, eſtabliſh'd by the Emperor *Valens* on his waging War with the *Thracians*; theſe carried, in their Standards, *a ſmall red Column and two Half-moons of the ſame Colour, over two golden Hares jumping againſt each other, in a ſilver Field.*

The *Libyans* had *Three Hares.*

The Enſign of the *Roman* Legion, called *Auguſta*, was *an erect red Cat, ſet off with Gold, in a ſilver Field, and turning her Head ſideways, as if going backwards.*

The *Alpini* had *a blue Cat walking upright, in a crimſon Field ſet off with gold.*

The ancient *Alani*, *Burgundiones* and *Suevi*, alſo carried *a Cat*; thereby intimating, that they could bear the Yoke of Servitude with as little Stomach as the Cat cared to be lock'd up.

The *Ægyptians* carried *a Crocodile*, or elſe *a Cat.*

Not long before the Decay of the *Roman* Monarchy, they had a Legion in pay, call'd *Cornuti*, whoſe Device was *a red Falcon in a gold Field, ſet off with blue and red.*

The Inhabitants of *Peloponneſus* bare *a Tortoiſe.*

The *Bœotians*, *a Sphinx.*

The *Locrenſes*, *a Locuſt.* And

The *Aſſyrians*, in Memory of *Semiramis*, *a Dove.*

The *Arcadians*, who ſet up for the moſt ancient People in the World, and to be co-æval with the Moon, therefore carried *the Moon* in their Enſigns; and ſometimes, *the God Pan*, who is the Emblem of the whole Earth.

The *Parthians* had *a broad Sword or Scimiter in the Hand of a wing'd Arm.*

The *Greeks* commonly had *two Crowns.*

The *Medes*, *three Crowns.*

The *Macedonians*, *Hercules's Club between two Horns.*

The *Cappadocians*, *a Cup.*

The *Scythians*, *a Thunder.* And

The

The *Phœnicians*, *a Sun and Moon.*

The Enſign of the *Foot*, called *Braccati juniores*, an illuſtrious Title among the ancient *Romans*, was of *a dark-blue Colour, having a Star with eight Points in the Upper Part, and in the Middle, a Circle embelliſhed with Gold.*

The *Trœzenenſes* bare *a Trident*.

The Imperial Standard of the Emperor *Theodoſius* had *a Croſs*, in which Sign he put all his Confidence.

Conſtantine, in the Battle with *Maxentius*, had, for his Banner, a long Staff having on top a Croſs-piece, both plated with Gold, and above a Crown, beſet with precious Stones, on which were engrav'd the two firſt Letters of the Name of *Chriſt* in *Greek*, to wit, a P in the middle of an X: A Name he likewiſe bore on his Helmet. To the aforeſaid Croſs-piece hung a Pendant embroider'd with Gold and Pearls. Under the aforeſaid Name and the Standard of the Croſs he obtain'd a glorious Victory over the Tyrant *Maxentius*.

Lucianus writes, that the *Pentagon* is the Emblem of an happy Enterprize and good Succeſs, proceeding from the following Conſideration. *Antiochus the Firſt*, ſirnam'd *Soter*, i. e. *Saviour*, waging War with the *Galatians*, and percieving, by the daily Increaſe of new Dangers and Difficulties, that the Iſſue would not be ſo proſperous as he could wiſh, dreamed, or ſo pretended, in order to ſpirit his Soldiers, that he had Converſation with *Alexander the Great*, who adviſ'd him to take, for his Emblem, the common Word of Salutation, in *Greek* ΥΓΕΙΑ, or, *I wiſh you Health and Proſperity*, and to give it to his Commanders and Soldiers for the general Watch-word, and to have it carried on their Arms, Shields and Banners, as being to ſerve him for a Token of Victory. Whereupon he deſcrib'd to them the Shape of this Emblem, which was, *three Triangles drawn thro' each other with five Lines, conſtituting a quintangular Figure, and on each Angle one of the ſaid Letters.* *Antiochus*, having done this, obtain'd a ſignal Victory over the *Galatians*. There are ſtill extant ſeveral Coins and Medals of *Antiochus*, bearing the ſaid Pentagon or quintangular Figure.

The *Argonauts*, or thoſe of *Argos*, had the Letter A in their Enſign, as being their initial Letter; yet they bare likewiſe *a Fox*, or *a Rat*.

The *Meſſinians* carried an M. And

The *Jews* had the Letter T, the Token of Salvation.

The

The *painted and engrav'd Shields* (in reference to which, many of the Learned would derive the *Latin* word *Scutum*, a Shield, from *Sculptura*, becauſe it was cuſtomary to engrave or repreſent glorious Actions and Hiſtories upon them) were anciently a certain Sign of the Valour of thoſe who carried them. And, leſt the Soldiers, in the heat of Battle, ſhould miſtake their Comrades, each Legion, according to *Vegetius*, had particular Marks on their Shields; and on the Inſide of which was written each Soldier's Name, and what Company he belonged to.

The Shields or Targets were of different Makes at the Place where they guarded the Hand: As, thoſe of the *firſt Armenian Order* had two Indentures cut out down the Sides; as we have ſaid in the foregoing Chapter touching the Shields of the *Amazons*. Theſe Shields were of a Sky-blue Colour with a ſilver Field. Thoſe of the *ſecond Armenian* Order were quite round, of a purple Colour with a Sky-blue Field border'd with Gold.

The *Veſontians* bare Shields with *four ſmall ones at the Angles, making a Square, two whereof were of Silver, and the others of Sky-blue, double-border'd.*

The Shield of the *Menapii* had *a ſilver Field with a gold Dog in full Speed, as if running to the Outſide.*

The *Mantineans* bare, in their Arms and Shields, *the Trident*, as a Sign, according to *Pindarus*, of their being Citizens of that Town.

The *Romans*, after *Adrian*'s Time, carried in their Creſcent-like Shields, in a ſilver Field, two gold Demi-horſes curvetting againſt each other, and called *Mauriferoces*, or *ſtout and fearleſs*: Whereby ſome allude to *Italy*.

The *Spartans* bare *a Dragon*.

The *Greeks*, *the God Neptune*. And

The *Trojans*, *Minerva*.

The *Lacedemonians* carried the *Greek* Letter Λ, for their Signification. And.

The *Meſſenians*, formerly an excellent and valiant People, an M, for the ſame Reaſon.

The *Anthenians* often bare *an Owl* in their Arms.

The *Jews* affirm, they were the firſt who made Diſtinction between People of high and low Degree by particular Tokens. Accordingly, thoſe who were of eminent or noble Families, wore in their Shoes *a waxing Moon*.

The *Aſſyrians*, *Ægyptians*, *Perſians* and *Greeks*, for that Reaſon uſed the ſame Token: Whence 'tis probable the *Turks*, in Proceſs of Time, took it for their Standard. The

The *Romans* likewiſe, in token of Nobility, wore *a waxing Moon* on their Shoes; which therefore they called *Lunulati Calcei.*

The *Athenians* expreſſed the Antiquity of their Deſcent by *a Graſs-hopper*; as *Thucydides* relates in the Beginning of his Hiſtory, ſtiling them, *Porticigalæ*, from their Cuſtom of wearing *gold Graſs-hoppers* in their Head-ornaments (and their Generals the ſame on their Helmets) for Diſtinction between the Foreign and Native Nobility.

Ancient Writers aſſure us, that moſt *Heroes* bare ſome Device or other on their Shields; ſome of which I ſhall here ſet down, without Regard to Dignity or Priority of Time wherein they lived.

Oſiris, ſirnamed *Janus*, bare in his Enſign, *a Scepter topp'd with an Eye*; and ſometimes, with the Addition of *an Eagle*, the *Sun* or ſuch like Object: And *Iſis* carried *a Moon.*

Hercules, call'd by ſome the *Great Oſiris*, bare *a Lion with a Battle-ax in his Paws*; or elſe, *the ſeven-headed Serpent Hydra.*

Mars had *a Wolf*, and on his Helmet *a Mag-pye.*

Pallas carried *the Head of Meduſa* on her Shield and Breaſt-piece; and on each Side of her Helmet, *a Griffin*, and on top either *a Sphinx or Owl.*

Theſeus's Device was, *a Minotaur with a Club on his Shoulders*; and oftentimes, *an Ox.*

Cadmus bare *a Dragon.*

Caſtor had *a Silver Star, in a blue Field:* And

Pollux, the ſame in a red one.

Nimrod, the firſt King of *Babel*, bare *a Ram.* And

Ninus and *Semiramis*, *a Dove*; to which the latter added *a Leopard*, becauſe he had overcome and kill'd one.

Hector carried, *a Lion ſitting in a purple Chair, with a Silver Halberd in his* Paws.

Ulyſſes a Fox, and on his Helmet *a Dolphin.*

Pauſanias, in his *Greek* Hiſtory, relates, that the *Eliſians* carv'd, on *Agamemnon*'s Shield, *a Lion's Head*, in order to affright his Enemies; and thus ſubſcribed, *behold the Terrour of the World.* But *Homer* is more elegant in this Deſcription.

Pyrrhus bare *an Eagle*; or, according to ſome, *The nine Muſes with Appollo on Mount Helicon.*

Achilles had *an Oak-tree.* And

Paris, *a Golden-Head.*

Alcibiades's Shield was of Ivory and Gold, and thereon *a Cupid embracing the Thunder.*

Alexander

Alexander the Great bare *a Lion*, and oftentimes *the Image of Victory*; or elſe, *the Bucephalus*, or *a Wolf*, or *a Ram*.

Oſcus, King of *Tyrrhenum*, now *Tuſcany*, carried, in his Arms and Shield, *a Serpent*, which, according to *Servius* the *Roman* Writer, was alſo the Device of the Kings of *Ægypt*.

Judas Maccabæus had *a Baſilisk*.

Scipio Africanus bare the Pictures of *his Father and Uncle* in his Shield; and his Head-piece reſembled *an Elephant's Head*.

Scævola carried, in his Shield, the Picture of his Heroic Anceſtor *Mutius Scævola*.

Antiochus had *a Rod twin'd with a Serpent*.

Octavianus Auguſtus, *a Sphinx*.

Pyrrhus, King of *Epirus*, the ſame.

Seleucus, *a Bull*.

Lucius Papirius Curſor, *the Horſe* Pegaſus.

Epaminondas, *a Dragon*.

Pompey the Great, *a Lion with a Sword in his Paws*. This was alſo the Device of his Seal-ring, deliver'd after his Death to *Julius Cæſar*.

Julius Cæſar carried, in his Standard, theſe Words, THE MOTHER VENUS; and on his Shield, *a double-headed Eagle*.

Sylla's Device was APOLLO OF DELPHOS. And

Marius's, *the Lares*, or Houſhold Gods.

Mæcenas bare *a Frog*. And,

Veſpaſianus, *the Head of* Meduſa.

He who would have a thorough Account of the *Shields*, *Targets*, *Helmets*, &c. of the *Greeks*, *Trojans*, and other Nations, may ſatisfy his Curioſity in *Homer* and *Virgil*, in their copious and elegant Deſcriptions.

The End of the Eleventh Book.

THE

THE *ART of PAINTING.*

BOOK XII.

Of FLOWERS.

Emblem touching *Flowers.*

Youthful Flora *ſits here attired in* Blue, Yellow *and* Red, *attended by four Children, repreſenting* the Four Seaſons, *each dreſt in a Garment, or Drapery, of the Colour peculiar to him, and dancing with* Flowers and Fruits, *which they preſent to her.*

CHAP. I. *Of Flowers in general.*

THE Spring being the moſt delightful Seaſon of the Year, it is no Wonder that *Flowers* have a particular Charm above other Objects; and this not only in Nature, but alſo in a Painting; which, though ever ſo indifferent, Lovers often prefer before a fine Piece of Hiſtory or Landskip.

It is remarkable, that, amidſt the various Choices in the Art of Painting, none is more Feminine, or proper for Women than this;

and the Reaſon is plain. It's alſo to be noted, that, of thoſe Choices, one is as perfect as the other, with reſpect to Art, were it ever ſo ſingular; and tho' this Choice is but a *ſmall Part* of the whole, yet it is attended with as many Excellencies: For as a Bunch of Grapes carries it's perfection, ſo the leaſt Grain does the ſame. But tho' both the Parts, as well as the Whole, fall under the ſame Rules, and one Maſter underſtand his Branch as well as the other; yet he, who has from his Youth applied himſelf to this or that ſingle Choice, let his Progreſs therein be what it will, can perform nothing elſe that's good. We have many Inſtances of excellent Maſters who departed from the general to particular Choices with Applauſe, but of none who have done the contrary without Diſcredit. I reckon Diſcredit as bad an Exchange as Copper for Gold, or Water for Wine. Of the former Sort are innumerable *Italian* and *French* as well as *Low Dutch* Maſters; but of the latter few, among whom *Verelſt* alone claims the Laurel, to the Wonder of thoſe who knew him when he painted Flowers: For, if ever a Painter excelled in that Branch, he was the Perſon: Neither *Mario da Fiori*, Father *Segers*, or *de Heem* came up to ſuch a Pitch; and yet, thro' a bad Exchange, he at laſt fell from an agreeable Spring into a ſorrowful Winter, wherein he periſhed. I bring this Example for two Reaſons: Firſt, In Confirmation of my Aſſertion, that he, who can perform the moſt difficult Things, may eaſily, even without Trouble, attain thoſe of leſs Conſideration; but not the contrary without Diſadvantage and Diſcredit. Secondly, Becauſe my Deſign is to treat of *Flowers*, as an effectual Admonition to thoſe who would beſtow their Time with Advantage on that *ſingle Choice*.

Flower-painting is certainly a commendable Study; but, as there are double and ſingle Flowers, ſo there are two Sorts of Flower-painters; the one ſingular and ſimple, and the other rich and ingenious; of which latter Sort we have but few, and of the former Abundance. Three Things are eſpecially neceſſary in a good *Flower-piece*: Firſt, *Choice and beautiful Flowers*: Secondly, *Good Diſpoſition and Harmony*: And laſtly, *Neat and ſoft Penciling*. Firſt, The Flowers muſt not be poor or mean, but ſuch as are *large, beautiful, and in Eſteem*. Secondly, That, whether lying or ſtanding, they always keep their *proper Quality and Shape*, i. e. that the *Round ſeem not, by too extravagant a Spread, to be triangular, ſquare or oblong, whereby to miſtake one Flower for another*; that the *moſt noble and beautiful* have the *Predominancy*, and that, by their *placing*, they produce an *agreeable Mixture of Colours*, delighting and ſatisfying the Eye; conſiſting, in ſo ordering the ſtrong and

ſtriped

ſtriped with the faint Ones, as to exhibit *a lovely Rainbow.* Laſtly, That each Flower be *well expreſs'd,* according to it's *Nature* and *Quality*; as, one thin, another thick, this ſoft and limber, that ſet and ſtiff, one ſhining, another dull and gloſleſs.

We are, in the next Place, to ſuppoſe, that it is impoſſible to be a Maſter without a firm and *exact Draught,* and *thorough Acquaintance with Perſpective,* together with *good Knowledge of the Colours* and *their Bodies,* and which will *ſtand beſt*; and laſtly, a due Inquiry into the *Nature of Flowers,* that they may be *handled accordingly.*

He who would follow this Study in good earneſt, ought to be *Maſter of a Flower-garden,* which he ſhould careſully cultivate, that he may, in the Seaſons, be furniſhed with fine and *choice Flowers:* For tho' modelling be a great Aſſiſtance in Winter Practice, when the Life is not to be had, yet no Perfection is attainable without the Life. He who is a firm and nimble Draftſman, and a good Manager of Water-colours, has a double Advantage, and may in Time get a Treaſure of beautiful modelled Flowers, bearing good Prices and great Eſteem among the Curious. After the Flowers, the *green Leaſing* of them is of great Importance, thro' it's various Qualities and *Difference in Texture and Colour,* cauſing a Flower-piece to look natural and more decorous.

CHAP II. *Of painting Flowers in Halls, Apartments, Galleries, but principally on Cielings for Ornament.*

'TIS the Buſineſs of a good Flower-painter, principally to aim at what is praiſe-worthy. What great Things, what glorious Occaſions do there not offer for a Maſter's Fame! But this lies not always in the Repreſentations of Garlands of Flowers, Pots, Glaſs-bottles, Butterflies, flying Beetles, Cobwebs, or Drops of Water, any more than in neat penciling and bright Colours, with which we think to ſet the World in a Gaze. Such Trifles are two low, and the Repetitions too irkſome for the Taſte of noble Souls. What Opportunities do not daily happen in Palaces, Gardens, Galleries, and Apartments, for ſhewing our Skill and Ingenuity! Suppoſe to yourſelf *a loſty Room,* built with white Marble, and ſet out with fine Pictures and Baſs-reliefs, for the common Recreation of young Gentlemen and Ladies: This Room may be freely embelliſhed, above and on each Side of the *Niches,* with fine and large Feſtoons of Flowers: Between the *Pilaſters,* and over

the *Baſs-reliefs*, *much Green*; yet ſomewhat leſs in Caſe any Landskips be there; and on the *white Marble* may be all Sorts of beautiful coloured Flowers. On *red Marble* contrarily white and yellow ones, *&c.* according to the Rules of Art, and in large Parts: Now light, then again dark Leafing, as the Matter and Ground require. But of the ſeveral Grounds and Colours of Flowers ſuitable to them, we ſhall hereafter treat particularly. On the *Cieling*, there may be thin Branches of airy Foliage, alſo intermixed with Flowers, here Feſtoon-wiſe, there in Groups, faſtened with Ribbons or Rings, and having in ſome Places looſe Sprigs and Leaves projecting from the Ground, and returning their proper Shades thereon (which tho' the Life is not to be had, may by ſome ſuch *made Things* be performed) that they may ſeem more naturally to hang off. Such Flowers and Leaves ought to be ſtrongly and boldly handled, but yet ſo as to ſeem faſtened to the Work; well conſidering the Colour and Lightneſs or Darkneſs of the Ground, and chuſing for it Flowers of ſuch Colours, that ſome may look as if *ſticking to it*, and others *coming off*. Now, if many Feſtoons be to hang in ſuch a Place, or Room, they muſt needs have a like Length, Breadth, and Fullneſs, and be placed equally high or low. What Difference is it to us, whether the Proprietor deſire to have Flowers or Fruits, or a Mixture of both? For the Feſtoons may be filled with Peaches, Apricocks, Mulberries, Plumbs, *&c.* hanging on their Twigs. Over the Repreſentation of *a Bacchanal*, ſome Bunches of white and blue Grapes, intermixed with Pine-apples, look becoming. On *the Alcove* may hang looſly over it *Papavers* of all Sorts of Colours, interſperſed with *Poppies*, tied here and there with Ribbons, as moſt proper for that Place.

Why ſhould not ſuch Sorts of Ornament be agreeable when naturally diſpoſed and painted; eſpecially, *if well-lighted, and the Ground-ſhades duly expreſs'd on the Ground?* The Company before-mentioned may poſſibly raiſe Mirth enough among themſelves; but ſo pleaſant a Sight muſt needs be a great Addition to it. Let us therefore take hold of every Opportunity that offers, and in the mean Time exerciſe our Talents in the Attainment of a great Handling. Let us exchange our ſmall Cloaths for whole Walls; our Pots and Bottles, for Vaſes; and a muddling, for a beautiful Manner. Let us enquire what Flowers are *Painter-like*, and which the principal; conjoining their *Senſe*, *Application and Colour* together with their *proper Grounds*.

CHAP.

CHAP. III. *That a Flower-painter ſhould underſtand* Perſpective: *Alſo the Miſtake of repreſenting Things improperly.*

WE have already aſſerted, that a good Flower-painter muſt needs underſtand *Perſpective*; and yet (which is to be lamented) few know any thing of it; poſſibly ſuppoſing, they have no Occaſion for it, and that therefore this Branch is ſo much eaſier than *Hiſtory*, or any Thing elſe, which cannot ſubſiſt without *Perſpective*, as indiſputably requiring more By-works, *viz.* Architecture, Landskip, or other Object cauſing Ground-ſhades, which never happen in their Work: And ſhould they at any time be non-plus'd, they can get Help from thoſe who are acquainted with *Perſpective*. If therefore they have but *a Point of Sight*, they think *that* ſufficient; and yet not for the Sake of the Flowers, but ſolely for the Corner of a marble Table or Slab, whereon they ſet a Flower-glaſs, as if the lighting or ſhading of the Flowers were a Matter of Indifference; this from a Side, that fronting, one from below, another from above; whence their Pieces have uſually *many Points of Sight, ſometimes as many as there are Flowers.* But it cannot be otherwiſe, ſince they often paint after Models; placing a Flower on the left Side, which ſtood before on the right, and the contrary, or elſe below or above; which they imagine nobody will diſcover, becauſe they cannot ſee it themſelves.

Another ridiculous Cuſtom of ſome Flower-painters, in my Opinion, is, that, in painting any *gloſſy Bodies*, ſuch as Flower-glaſſes, gold, ſilver or copper Vaſes, after the Life, they fail not to ſhew therein *the Panes of the Windows*, and afterwards to hang the Pictures in Halls and Galleries, which have *none*. Here let me take Notice of an extraordinary nice and finiſh'd Piece of that Nature, painted by a certain known Gentlewoman, wherein not only ſome Stalks of the Flowers appeared naturally through the Glaſs, but alſo *her own Picture in her Poſture of painting*, with ſuch an Air, as evidently ſhewed it was ſhe who ſat in it; nor did ſhe forget to repreſent alſo *the Windows and Panes, Sky and Clouds.* We need not queſtion, whether ſhe endeavoured by the Depth of her Penetration, to ſurpaſs her Maſter in that Piece of Work. This Caſe is a-kin to that of a certain young Artiſt, who painting a Looking-glaſs *fronting*, brought into it *all that appeared behind him*: People could not be perſwaded 'twas a Looking-glaſs, tho' painted

painted dark and dull, and it had a Frame about it; and his Proteſtations, that every Thing was taken from the Life, ſtood him in little Stead; wherefore, to ſalve the Matter as he thought, he *painted himſelf in the Looking-glaſs, ſitting at his Eaſel*; and to make it more perfect, underwrit, —— *This is a Looking-glaſs, and that's me.*

CHAP IV. *Of Flowers on all Sorts of Grounds.*

THAT *White is ſet off by Black*, and the contrary, needs no Demonſtration; and, on the other Hand, *White on White*, and Black on Black cauſes *a ſticking together*: Of which particular Notice ought to be taken, that Flowers may have their due Force and Effect; ſo ordering them, that *ſome ſeem to ſtick to the Ground, and others to come off from it.* The moſt proper Grounds for Flowers are theſe.

The Colour of blue Tomb-ſtone.
Dark-olive or green Serpentine.
Light-grey Freeſtone.
White Marble, but of a ſecond Tint.

This Obſervation would rather ſpoil a good Ordonnance than have the deſired Effect, if we did not maturely weigh, what Uſes we would put theſe Grounds to, as alſo where the Flowers moſt properly ought to have the greateſt Strength, and where the greateſt Weakneſs, in order that the *Principal* (I mean, the fixed Stone and Wood-work) may not thereby be overpowered. I ſay *Strength*, with reſpect to Force and Beauty; but I mean not *by Weakneſs*, that the Colour, Light or Shade ſhould be weakened or ſullied: However I ſhall, in the Sequel, explain what I mean by that Word.

Any Colour ſuits on White; but the darkeſt moſt beautifully. Warm Colours are preferable to the broken ones, and the moſt weak ought to be on the Extremities; but few white ones, and thoſe with Caution. What I now ſay concerns the *Diſpoſition*; which I ſhall more plainly handle in treating of Feſtoons and Groups of Flowers.

The *black Grounds*, tho' quite different from the preceding with reſpect to *great Force*, can give little Reflexion, and therefore do not admit of light or weak Flowers; but nevertheleſs fall under the ſame Rules and Obſervations as Flowers on a white Ground; becauſe the Greens, by their Union, have a Relation to the Ground and Colour.

Red

Red and *Yellow* ſuit not but with *dark Grounds.*

All Flowers and Greens look well on a *grey Ground.*

All weak Flowers, as Violet, light Purple, Blue, Apple-bloſſom and White, agree with a *warm Ground.*

Flowers have a particular *Decorum* on a *gold or ſilver Ground*; and ſtill greater on *Copper* or *Bronze,* by Reaſon of their darkiſh Luſtre; ſince the Colour of Gold is too ſtrong, and that of Silver, too pale.

CHAP. V. *Of the Diſpoſition of Flowers and their Colours in Feſtoons and Groups.*

HAVING hitherto treated of Flowers in general, we ſhall now proceed to their *Diſpoſition* in Groups and Feſtoons.

I ſhall compoſe *each Group* of particular *emblematic Colours,* as *Yellow, Red, Purple, Violet, Blue and White*; which I conſider as follows.

The firſt Group, *Yellow,* having for its principal Flower, a *Turnſol, African or Marigold, Anemone, &c.* which I ſtile, *Upper-power or Eternity.*

The ſecond, *Red,* as *Peonies, Papavers, Roſes, &c.* ſignifying *Power* or *Might.*

The third, *purple Flowers, Roſes, Papavers, Tulips, &c.* implying *Nobility.*

The fourth, *Violet,* as *Fritillaria* or Fritillary, *&c.* ſignifying *Inconſtancy.*

The fifth, *Blue,* as *Iris, Convolvolus* or Bind-weed, *&c.* implying *Conſtancy.*

The ſixth, *White,* as the *Lilly* or *white Roſe, &c.* ſignifying *Purity.*

It muſt be obſerved, that tho' in theſe Groups the *capital Flowers* be of a particular Colour, yet they will admit of other ſmall ones, about them, of various Colours ſuiting therewith; as,

With the *Yellow,* Purple, Violet and Blue.

Red, Light-yellow, Apple-bloſſom, dark Blue and White.

Purple, White, Yellow, and light Blue.

Violet, Roſe-colour, Orange, light Red and Aſh-blue.

Blue, Purple, Orange, light Yellow and White.

Two capital Colours, as deep Yellow, Vermilion or Blue, muſt *never be placed by or upon one another.*

White ſuits any where, except on deep Yellow or deep Red.

Dark Green agrees with all *light Flowers.* And

Pale Green, with *dark Flowers.*

Under theſe Groups, there ſhould always be either *a Motto* or *Verſe.*

As for *Feſtoons*, they may be handled in the ſame Manner, yet with leſs Confinement: If the *emblematic Colour* have but the middle Place, that is ſufficient; the other Parts may be filled up with ſuch Colours as we pleaſe, provided they have ſomewhat leſs Brightneſs than the principal: For Inſtance, let the *middle Flowers* be large and high coloured, as Africans or *Marigolds, Yellow and Red*; on the *right Side* may be *Purple*, as *Roſes, Anemones*; and on the left *Blue*, as *Iris, Flos Principis, Hyacinths, &c.* The *Purple* Side mixed with little White and leſs Yellow; the *Blue* Side, with Yellow and Red; and the *Yellow* in the Middle, with Violet, dark Blue, little Purple and White.

In a ſecond Feſtoon, *White* may poſſeſs the middle Place, as *white Roſes, Lillies and others*; on the right Side may be *Yellow*, and on the left *pale Red.* The *Yellow* may be diverſified with Purple, Violet and dark Blue; the *Red* with pale Yellow, White, Violet and dark Blue; and the *White* in the Middle, with Roſe-colour, Violet, Purple and beautiful Red.

In the Middle of a third Feſtoon, may be *Red*, as *Papavers, Anemones &c.* On the right Side, ſtriped Flowers of Purple and Yellow, Violet and pale Yellow, diverſified with dark Blue and beautiful Red; but on the other Side, all plain Flowers.

The *White* may be intermixt with Flowers of any Colour, except light Yellow.

The Intermixture conſiſts of *ſmall Flowers:* But the *ſingle coloured*, whether in the middle or largeſt, as alſo thoſe on the Sides require their particular ſmall diverſifying Flowers, *i. e.* the ſingle-coloured with ſpeckled or ſtriped; and the contrary.

If either Group or Feſtoon, *full or cloſe Flowers* ſhould always be placed in the *moſt relieved Part.* The *open* ones are moſtly ſet on the Sides, in order to *create Shade.* For Inſtance; let the *middle Part* of a Feſtoon have the *largeſt, fineſt and fulleſt Flowers*, ſuch as *red and white Roſes, Papavers, &c.* Between the Middle and the Extremities, a leſſer Sort, as *Tulips, Anemones, Narciſſuſes or Daffodils, Gilli-flowers, Malva Roſea, &c.* Further towards the Extremities, the more long and ſmaller ones, as *Aſtragalus, Ranunculus or Crow-foot, Convolvolus, Flos Principis,*

Principis, Borage, Barbatum nigri, Violets, &c. On the Relief of the Feſtoon, between the largeſt and middle Sort, may be a Mixture of the *ſmalleſt Flowers.* If the middle Flower be *Yellow*, thoſe further off ought to be *Purple* or *Red*, and ſuch as are towards the Corners, *White* and *Blue*; the longer the weaker, that the *ſtrongeſt Colour may keep the Middle.* But if *White* have the middle Place, the other Parts muſt not eclipſe it with *Yellow and Red.*

A compleat Feſtoon muſt have an orderly Diſpoſition, not only with reſpect to the Flowers themſelves, whether large or ſmall, but alſo in the placing of *double and ſingle* ones: As firſt, *white Roſes* and *Centifoliæ*, next *ſingle Roſes*; and laſtly *wild Bloſſoms.*

As for the *Colours*, there are *ſingle and half coloured Flowers*: The *ſingle-coloured* are *Peonies, Roſes, &c.* And the others ſtriped or ſpeckled with two or more Colours; as *Anemones with White and Red, ſtriped Roſes, Tulips, &c.* Which ought to be ſo regularly ordered, as to raiſe in the Eye a ballancing Mixture, and to unite the ſtrong and weak that the one do not project too much, and the other too little, and that, at a Diſtance, and at one View, the Feſtoon may have its due Sway. Yet if here or there it be either too weak or too ſtrong, you muſt recollect how it may be helped. Wherefore obſerve, that *Yellow and Red are ſtrong Colours*; and contrarily, *Blue and Violet weak.* If *too much Yellow and Red* come together, place ſomewhat *Blue or Violet* between; and if *too much Blue* or Violet, ſome *Yellow or Red.*

To begin a *Feſtoon* well, you ought firſt to mark out it's *Courſe* as you will have it, either thick or thin: Next, lay on the *Green* with ſuch Leafing as you think proper, but ſomewhat *large*, and *with due Light and Shade according to its Light.* Being dry, lay in the *Flowers flat*, firſt the principal, each in its Place, with a ſingle Colour, red, blue or yellow, of *ſuch a Tint* as will beſt admit of painting upon it, the *Light and Shade after the Life or Models.* The *Flowers between*, with their Leafing, are put in over the Green, on finiſhing. The *Grounds*, whether plain or in Baſs-relief or other Ornament, ought to be neatly finiſhed with the *firſt Green*, to ſave you the Trouble afterwards of paring away ſomething here and there.

CHAP. VI. *Continuation of the ordering and placing the Flowers.*

TWO Obſervations of Conſequence in a Feſtoon, Group, or Garland, ſtill remain; to wit, the ordering the Flowers and their Places of Hanging.

'Tis eaſy to conceive, that *many ſmall Things coming together*, produce, at a Diſtance, only a confuſed Maſs, and little affect the Senſes, as having nothing in them to make any Impreſſion, or is worth Remark? And tho' each Flower have it's particular Name, Shape, and Colour, yet they are only conſidered in general, under the *Name of Flowers*; becauſe of their being placed either *too high or too diſtant*. Such Feſtoons or Groups look well on Paper and in Hand, or on Tea-tables, Toilets and the like, either in Painting or Needle-work. On the other Hand, large Flowers may be ſeen diſtinctly at a Diſtance, in their Qualities, Shapes, and Beauties. Then each Flower *gets a Name*; this is a Roſe, that a *Papaver*, *&c.* In a Word, Feſtoons, Groups or Garlands, placed high, or to be viewed at ſome Diſtance, ought to be diſpoſed in *great Maſſes, and ſeparate*, with *few ſpeckled or ſtriped Flowers, either large or ſmall*, as having no Effect but when ſeen near. Wherefore 'tis neceſſary to take, in their Steads, others of *ſingle Colours*, in order to ſet off the Work with *more Force and Diſtinction*, and to give the Eye Satisfaction. For this Reaſon, when *ſeen in Hand*, they ought to *unite*, and *out of Hand*, to look more ſeparate and *diſtinct*. But I ſhall explain this by ſome Examples; chuſing two Groups, one agreeably *uniting*, ſo as to be *viewed near*, and the other, the contrary.

In the middle of the former is *a white Roſe*, andbehind it a *Centifolia*, behind which is a *Purple*, and behind that a *Peony*. Now, theſe four Colours differ but *half a Tint* from each other, compoſing together an half Ball gradually rounding.

The latter contrarily, tho' having alſo a *white Flower* in the middle, has behind it *a purple one, and* behind that *a dark Violet*, a Colour darker than that of the *Peony*: And theſe will create a greater Force than the former, as ſtarting *more ſuddenly* from each other, and differing a whole *Tint*, as the others did but an half one. Whence, 'tis evident, that the *more diſtinct the Tints are, the more lively and ſtrong they will* appear.

For

For further Satisfaction, I ſhall ſubjoin five other Examples of Feſtoons, as full again as thoſe in the preceding Chapter, ſince they ſometimes happen to be of different Sizes, and therefore requiring more Flowers. I divide them thus.

The First.

In the Middle *Yellow*, next *White*, then *Purple* or *Violet*, and laſtly *Yellow*. The other Side the ſame.

The Second.

In the Middle *White*, next *Yellow*, further *Blue*, and at laſt *yellowiſh White*. The other Side the ſame.

The Third.

In the Middle *Red*, next *Blue*, then *Yellow*, and laſtly *Violet*. The other Side the ſame.

The Fourth.

In the Middle *Purple*, next *pale Yellow*, then *Blue*, and laſtly *light Red*. The other Side the ſame.

The Fifth.

In the Middle *Violet*, next *Orange* and other *Yellow*, then *Blue*, *Red and Violet*. The ſame on the other Side.

The three laſt ought to be intermixed with *White*, and the two firſt with Variety of Colours, as it beſt ſuits, in order to unite the Parts with each other.

Three Sorts of Flowers are proper for Intermixture, viz. *Yellow*, *Red and Blue*, all in their greateſt Beauty.

If the Work conſiſt moſtly of *Red and Yellow*, it ought to be intermixed with *Blue*; and if of *Blue*, you muſt take *Yellow*; but if of all three, you are to uſe *White*, ſo diſtributing it as to refreſh the Eye.

Now, for Proof of all that has been ſaid, I ſhall ſhew here two Methods of great Uſe to a Flower-painter, though they may ſeem trifling.

Paint all Sorts of Flowers, on Cards or Paſteboard, as rude as you pleaſe, even but a ſingle Spot for each, and 5 or 6 of each Colour, or as many as there are Tints, Red, Blue, Purple, Yellow, Violet. Let theſe be *capital Flowers*. Next, make ſmaller Ones, for Intermixture, of Red, Blue, Yellow and White, as beautiful as poſſible. Cut all theſe aſunder, and lay each Colour orderly by itſelf in a little Box. Then paint up a green Feſtoon or Group on Paſteboard; and thereon place ſuch Flowers as you pleaſe, ſhifting and changing them according to your Deſign. And thus you will perceive the Truth of what has been before ſpoken.

The other Method is this. Take a Parcel of Flowers of all Sorts, made of Paper or Silk, and with wired Stalks, as they are ſold by the Tire-women. Now, if you would make a Group, Feſtoon, or Basket of Flowers, or any ſuch Thing, order and ſhift thoſe Flowers by and upon one another, as they ſuit beſt; and thus you may exerciſe your ſelf in Winter time, when you cannot have the Life; becauſe thoſe Flowers never wither. Green Feſtoons may alſo be furniſhed after the ſame Manner, and Flowers hung on them according to your Deſire.

The End of the Twelfth Book.

THE *ART of PAINTING.*

BOOK XIII.

Of ENGRAVING.

Since neither Cæsar Ripa *nor any other Author gives us the Figure of the Art of* Engraving, *with it's Signification, I shall here make it preliminary; and, in the Sequel, shew, what Respect is due to this Art by it's Reflections and even relating Properties with that of* Painting.

CHAP. I.

THIS beautiful Virgin, sitting at a Table, has, before her, *a Copper-plate*, lying on a Sand-bag; and near it stands a little *Monkey*, placing *a lighted Lamp* before her. She is attended by *Prudence and Diligence*; and *Practice* is setting the *Tools* on an *Oil-stone*. Her Chair is of *Ebony*, adorned with the Figures of *Sincerity and Assiduity*, wrought in *Ivory*, and mutually embracing; behind which stands *Judgment*, shewing her, a little further, *Painting*, accompanied by

by *Apollo* and *Diana*; He holding up his Torch in order to enlighten *Sculpture*, and She hers, reverſed, with Purpoſe to extinguiſh it. The *Genii*, in the mean Time, are every where buſy in providing neceſſary Materials. The eldeſt offers her *a Drawing either redded or whiten'd on the Back*, and a Point or *Needle* for tracing it on the Plate: This Drawing repreſents the *Deſign* ſhe is going about. Others, in an inner Apartment, are employed *in heating a Plate* on a Chafing-diſh, and *laying the Ground* even with a Feather. Here, one is *etching*; there, another *biting a Plate*; others, *taking and viewing Proofs* with great Attention and Pleaſure, *&c.* while *Fame*, having a Proof of a *Portrait* in her Hand, with *her Trumpet* ſounds, out at Window, the Praiſes of Maſters or *Engravers*. *Honour*, crowned with *Laurel* and bearing *a ſmall Pyramid*, is entering the Room, uſhering in *Annona*, or *Proſperity*, who has a *Cornu Copiæ* or Horn filled with Fruits. Round the Room are ſet, on Pedeſtals, *divers Buſts of famous Etchers and Engravers*; as, *Marc Antonio*, *Audran*, *Edelinck*, *Vander Meulen*, and ſeveral other *Italian and French* as well as *Dutch* and *German* Maſters. In the Offskip, *Europe*, *Aſia* and *Africa* appear ſtanding in Surpriſe at the Sound of the Trumpet.

CHAP. II. *Of the Art of Engraving in general.*

THAT I may treat of this Art in a methodical Manner, I think proper to obſerve, firſt, wherein it's Excellence conſiſts; ſecondly, it's Performances; and laſtly, the Qualification of an Etcher and Engraver.

The Art of *Engraving* is queſtionleſs noble and praiſe-worthy; becauſe it reſpects Painting, as Painting does Nature: For as the latter has Nature for it's Model or Object, which it faithfully imitates with the Pencil; ſo Engraving likewiſe copies Painting, either with the Needle or Graver, in ſuch Manner as only to ſtand in Need of Colours; which, when required, may be added to it. Painting conſiſts in a neat and good Outline, Proportion, Light and Shade: And theſe are alſo the Foundations of Engraving. Painting diſtinguiſhes between common Light and Sunſhine: Engraving does, or can do, the ſame. In fine, whatever the one performs with the Pencil, the other can expreſs with the Needle or Graver, and as neatly, whether Stuffs of all Kinds, Wool, Silk, Sattin, Linnen, Glaſs, Water, Gold, Wood, Stone, *&c.*

It's Performances are to the Sight, what *Fame* is to the Ear. Painting has but one Original, but Engraving hundreds. *Fame* can tell the many

many Wonders of Painting in it's Abſence; but Engraving makes itſelf every where preſent; flying over the Univerſe, as well as the ſounding Trumpet of *Fame*. It keeps an eternal Regiſter of every Thing that is Praiſe-worthy: And as the *intire Welfare, even Happineſs or Unhappineſs* of a good Painter, depends on the *Certainty or Uncertainty* of the Engraver, as I ſhall ſhew in my Remarks on Prints after Paintings or Deſigns; ſo the latter ought to diſengage himſelf from *Prejudice* and Inclination to *this* or *that particular Manner*, and exert his Skill in *an exact Imitation* of what he is to Engrave or Etch, after *any Manner or any Maſter*, be it flat or riſing, dark or light, *without Addition or Diminution, except with the Licence of the Painter or Deſigner*. His Work muſt be like a clear Looking-glaſs, which exhibits all Objects true and without Falſity. As to the manual Operation, *a fine Handling* is a great Step to *Grace*; and, in order to it, the Knowledge of three Things is abſolutely neceſſary, to wit, *The Art of Drawing, Perſpective*, and the Doctrine of *Light and Shade*: Theſe, as Principals, compoſe the Theory of the whole Work. He ought alſo to be very diligent in *hatching with the Pen or red* Chalk, in order thereby to get a firm Handling: And it behoves him as much as the Painter, to *draw after the naked Life and dreſs'd Layman*. He ſhould likewiſe be furniſhed with Prints, both engraved and etched, of the moſt famous Maſters.

CHAP. III. *Of the general Elegance requiſite in a good Print; and of the Difference between Book and other Prints.*

THE Grace of a well-etch'd or engraved Print conſiſts, Firſt, in a bright Light and dark Shade; by which I underſtand, that the faint Hatching on the lighted Parts be kept almoſt imperceptible, and the ſhady Touches contrarily ſtrong and dark. Secondly, that the Naked, or Carnations, be hatched fine and ſomewhat dull, and the Draperies courſer and rougher, according to their Qualities; yet all *without any Outline*, either on the light or ſhaded Side, even ſo that the Extremities be only formed by the *Tint of the Grounds againſt which they come*. *But* to give the Work the greateſt Perfection, and ſhew the Judgment of the Maſter, *the Tints of the Colours ſhould alſo appear as much as poſſible*: Yet as a Print does not ſo intirely conſiſt of fine Ordonnance, beautiful Figures, elegant By-works, and neat cut or etch'd

etch'd Strokes, as in a good *general Harmony*, ſo this Harmony ought to be principally ſtudied.

The Engraver will be commendable, ſometimes to expreſs in his Work the *Colours*, if the Matter require it; ſuch as, *the White and Black in Day and Night, good and bad Angels or Spirits*, &c. Theſe two Obſervations are abſolutely neceſſary in a *Book-print*: The others before mentioned are only requiſite in ſuch as repreſent a compleat Picture: For there is a great Difference between *Book* and other Prints: *The former expreſs the Matter which is repreſented*, even, were it deſigned in white Marble, Baſs-relief, nay in Snow or Sand; and the latter conſider only the Maſter who painted it, and his Art, together with that of the Engraver and his Capacity. For this Reaſon, Book-prints ſtand in need of Explanation; but other Prints, not: For the *Colour* is in the one, what the *Writing* is in the other.

CHAP. IV. *Of the Difference between Engraving and Etching.*

ACCORDING to the general Opinion, and not without Reaſon, Etching is accounted more looſe and Deſigner-like than Engraving; becauſe there is no Difference between Etching and Drawing as to the Handling; but the Difference between Drawing and Engraving is very great. The Management of the Needle is the ſame with that of Chalk or the Pen: The Plate lies flat and firm like the Paper to draw upon. But we find the contrary in Engraving; wherein the Graver is held almoſt parallel with the Plate, and the latter is moveable on a Cuſhion or Sand-bag. And as to Force, there is alſo leſs Occaſion for it in Etching than Engraving.

Now to prove, that Etching muſt needs be more Deſigner-like than Engraving, let us only make our Remarks on both in the Courſe of their Buſineſs, each having a Deſign before him; and then we ſhall find the Reaſon to be, that in the one, both the Drawing and Plate are *fixt* before the Artiſt, and he only *moves his Hand*; whereas the other cannot go forward *without ſtirring*, the Plate being continually *turning*, and both the *Hand and Arm* employed in directing the Graver; by which Means, Engravers are often hindered from perceiving the Difference between their Work and the Pattern, before a Part, nay the whole, be finiſhed. Wherefore, in my Opinion, Etching is ſuperior to Engraving in Exactneſs and Speed: I ſay in *Speed*, becauſe three or more

Plates

Plates may be etched, before one can be engraved. Etching is alſo moſt Deſigner-like, becauſe of its near Affinity with Drawing, as we daily experiment; for, where one Painter or Deſigner engraves for his Pleaſure, an hundred take to Etching, and make good Progreſs therein; becauſe of the ſlow Advances in Engraving compared to Etching, whether in Figures or Buildings, but eſpecially Landskip. And ſince Painters or Deſigners care not to have their Deſigns cenſured and corrected by others, they chuſe rather to etch them themſelves, than to ſet about Engraving; an Art not to be maſtered without much Expence of Time, in getting Knowledge how to handle the Tool; whereby it would become rather Labour than Diverſion.

Many Engravers etch for Pleaſure, becauſe of its Eaſineſs; but ſeldom any Etcher handles the Graver, unleſs in Caſe of Neceſſity. To this perhaps it may be objected, that, as each Painter or Deſigner has a particular Choice wherein he labours moſt, as one in the Ordonnance, another in Nicety of Draft, and a third in the neat finiſhing of ſome particular Things, therefore the Title of *Deſigner-like in Etching*, is not abſolutely due to Painters or Deſigners: To which I anſwer, that undoubtedly the Word muſt not be underſtood to relate to modern Deſigners, becauſe it was in Uſe before Etching was brought to its preſent Perfection; as appears by *Caracci*, *Titian*, *Antonio Tempeſta*, *&c.* who excelled in Deſign, and uſed the Needle with no other View, than to give the World the Deſigns, which they counted capital and moſt praiſe-worthy, for the Encouragement and Conſideration of the leſs knowing. Whereby we plainly perceive, that their Intention was only to put forth their own Performances in ſuch a Manner as ſafely to be relied on; accordingly, we ſcarce ſee any more in them than an Out-line: But this is ſo firm and correct, that, however ſlightly the other Parts may be ſcratcht, theſe Works thus of their own Hands, are more valued than thoſe of the beſt and moſt famous Engravers or Etchers. We have an Example in the Print of *the Woman by the Well*, etcht by *Caracci* himſelf, how much it differs from that done by *Le Potre*, and another by *Biſhop*. What a vaſt Difference is there between *Perrier*'s and *Biſhop*'s Works, as to the Deſigner-likeneſs and Looſeneſs of Handling? And in Landskips, between *Titian*'s and *Perelle*'s? I could, if need required, produce more Proofs of the Antiquity of the Word *Deſigner-like*; but ſhall wave them; and acquaint the Reader, how oddly I took to Etching, and how ſtrangely I drudged, before I could gain my Point.

Having in my Youth an Inclination for Etching, but no Knowledge of what was good or bad, as ſeeing no other Examples than the old and poorly engraved Prints of *Raphael*, *Michael Angelo*, *Paul Veroneſe*, *Tintoret*, &c. (which yet were excellent for their fine Out-line) and few etcht ones; my ſlender Attempts may be eaſily gueſt at. Indeed I cannot but ſtill think of it with Wonder; for I began not with Copper or Steel, but a Piece of Pewter and a Nail, about a Fingers Length, which, with great Pains, I ground to a Point after my own Way. Firſt, I tried only ſingle Strokes, and then croſs-hatching, which looked ſtrange enough. And, inſtead of a Rolling-preſs, I rubbed the Backſides of my Proofs with the Nail. This however did not abate my Curioſity; which daily increaſed, tho' my Work appeared ſo black as to be ſcarce intelligible. My Father, ſeeing this, could not forbear laughing; and, for Humour's Sake, gave two or three of my Proofs to *Bartholet*, and he again to *Natalis* the famous Engraver, who beſtowed on me ſome little Inſtruction and a ſmall Copper-plate to try on. But what Drudgery had I undergone before I ſcratcht this beautiful Plate! *Boſſe*'s Book of Etching happening to be publiſhed about that Time, I left off plaguing myſelf, and cheerfully ſet about ſplitting of Wood, providing Needles, boiling Grounds, cleaning Plates, buying *Aqua fortis*, Wax, &c. When before, I knew of no better Ground than thick and foul Oil, out of the Smuſh-pot, boiled to a Blackneſs; which gave me no little Trouble to get off the Plate again after it was bit, and which therefore I was obliged to put in the Fire, 'till it was ſoft as Lead. Things ſo far ſucceeding according to my Wiſh, I happened to ſee ſome Prints of *Vovet*, from *France*, which ſpurred my Curioſity: And I ſhould certainly have made early and good Progreſs, had not my Father been fearful I might fix my Thoughts on this Study, to the Neglect of Painting. Wherefore he diſſuaded me from it, ſaying, it was too ſoon to enter on ſo difficult a Paſtime, and inſtructing me in other Things as delightful as advantageous. Marrying ſome Years after, I went to *Holland*, where I re-aſſumed this noble Art with great Pleaſure, and which I do not repent of; tho' ſome think it the Cauſe of my Misfortune. The Truth of this, God knows: Yet had I ſaved Candle and uſed more Day-light for it, perhaps my old Age might have proved more comfortable to me: But alas! thoſe two noble Siſters, Painting and Etching, are now vaniſhed with my Sight.

Let the Reader judge, whether he ever heard of a ſtranger Way of Etching. However, I mention it here to ſhew, that a diligent Man, getting

getting better Inſtruction, may in Time gain his Point. It's certain, that few young Men would have had Patience enough to drudge as I did, without Inſtruction; but that an induſtrious Tyro, after leaving his Maſter, may poſſibly improve through Diligence and Study is very natural; even ſo as to excel him in Neatneſs, Smoothneſs and Expedition, as well in Etching as Engraving, I mean, *in the Uſe of the Graver and Needle*, but not in Knowledge. By *Knowledge* I underſtand, keeping the Likeneſs of a beautiful Face, Hands and Feet, according to what we ſay in the ſecond Chapter, that the Knowledge conſiſts in a correct Out-line, Proportion, Light and Shade, and Perſpective: For we commonly ſee the greateſt Faults committed in the aforeſaid Parts, for want of Knowledge, and not inuring themſelves to *draw by Hand large Things after ſmall, and the contrary*, , but accuſtoming themſelves to *ſquaring*; a Practice not difficult to a Swineherd's Boy, if he underſtood the Diviſion of Squares and Management of Chalk. But they may yet be erroneous enough in tracing their Object on the Plate, though drawn upon Squares; for, miſſing the Out-line in the leaſt, either inwardly or outwardly, it preſently becomes too little or too big: But the Tyro cannot ſee this for want of due Knowledge: And tho' he may be ſenſible, that here or there he has a little miſſed the Out-line, yet he paſſes it over as a Matter of no great Moment; and if he propoſe to help it in the Etching or Engraving, he may poſſibly forget it before he come ſo far in the Work: He commonly thinks no further than what is already on the Plate. Whence we may eaſily conclude, that he who knows not what conſtitutes Beauty, can be as little ſenſible that a ſmall Difference in a Face, Arm or Hand is of any great Conſequence. Another Difficulty, no leſs than the former, is, that tho', the Tyro have the Out-line correctly drawn on the Plate, yet he may run over it when he comes to *ſhade or hatch*. And as this frequently happens, I ſhall here give the Reaſon of it.

In either Engraving or Etching any Thing, the Off-work, whether Buildings, Landskip or even the Grounds, ought always to be *begun firſt*, that, by reſerving the principal Things for the laſt, the Hand may be prepared to handle them with more Boldneſs. Now, the Tyro being to engrave or etch a Ground behind his Figure, be it naked or dreſt, he will not only (eſpecially in Engraving) end his Hatching againſt the Out-line, but ſometimes exceed it; whereby the Parts, whether Arm, Leg or Hand, muſt needs loſe their true Proportion and Quality: And thus, the almoſt imperceptible and tender riſing Muſcles, Folds and Hol-

lows are made even and conſequently ſtiff and formal. Nevertheleſs the Work goes on; and when they come to ſee the Miſtake, they ſcrape, burniſh and rub to bring it right again; which I grant is well enough in caſe of Need. But alas! How ſeldom is it practiſed? If it be ſomething of no great Conſequence, it remains as it was, without further Inſpection. This I know, not by Hearſay but Experience. Wherefore they, who have an Inclination for Engraving, ſhould apply to a *Painter* for Inſtruction in *beautiful Proportion*, and in *drawing every Thing by Hand*, whether Prints, Drawings, Paintings, Plaiſter-figures, even the Life itſelf. For Painters firſt teach the Theory, or Knowledge of Proportion, and then the Practice of Colouring; whereas many Engravers begin with the Practice or Handling.

As for the *ſcraping, burniſhing, and rubbing out* before-mentioned, it is a Point which ought to be well underſtood, becauſe it affects not either the too great Darkneſs or Hardneſs of the Hatching, but the *Out-line*; as I ſhall ſhew by the Example of the Faces in *Plate* LXIX.

In the Face A, the hatch'd Ground runs over the Outline of the Cheek; whereby it appears more ſunk in, as in that of B, and thus the Out-line is loſt. Now, this Face being to be finiſhed, and the Cheek brought right again, ſo much muſt be ſcraped off within the Line, as to give the Cheek it's former Swell; and if the Face be a fourth Part leſs, the Difference will be ſo much the greater, eſpecially in a Portrait, and greater ſtill if it be in Profile; as Face C ſhews, wherein we ſee, how little ſoever be taken off with the Ground from the Tip of the Noſe, Mouth and Chin, it will produce another Aſpect: Whence 'tis evident, what a vaſt Alteration this muſt cauſe in the Likeneſs.

In this Art as well as Painting, it is a conſtant Rule to begin with the Ground or Back-work; and Engravers and Etchers do it for the ſame Reaſon as Painters: For, when the principal Figures are finiſhed, the whole Piece is reckoned as good as done: The general Retouching is only to bring Harmony or Keeping into the Work; here ſomewhat more Strength, there more Faintneſs, *&c.* But what we now ſpeak of, to wit, *Scraping*, concerns Engraving only; whereas, in Etching, nothing is done but *Stopping*, unleſs Things are already bit.

If

If it be asked, whether what is ſtopped up can be repaired before 'tis bit; as in A, when the Hatching, which takes away the Swell from the Cheeks, is ſtopped up with Stop-ground, whether then the former Roundneſs cannot be again fetch'd out, with a fine Needle, on the ſame Ground, that all may bite together? I anſwer, that this will make bad Work: But if ſomething be wanting, it muſt be touched up with the Graver. However, I ſhall ſhew another Method: Make a Burniſher pretty hot, and rub it gently and ſpeedily over the Part you would have out, and then it will cloſe up the Hatching, ſo that you need neither to ſtop up nor bite. Now etch thereon what is neceſſary, and thus all may be bit at once. Theſe Obſervations, eſpecially that of not careleſsly ſpoiling the Out-line, as in the Examples A and C, are very needful.

Let any Perſon now conſider, how little a fine Ordonnance of a famous Maſter, when put out of Hand in ſuch a Condition, can be like the Original. And yet this is too often the Caſe. However, I aſſert, that without the former Knowledge it is impoſſible to become a good Maſter. For he, who makes a blundering Deſign, and perceives not the Miſtakes to be apparent and convincing, cannot poſſibly mend them. Even great Maſters ſometimes blunder; as we ſee in *Audran*'s Battles of *Alexander* after *Le Brun*, what poor Hands and Fingers he has made in ſome Places, as thin as Pencil-ſticks; eſpecially thoſe which are wide open, as in the Captive *Porus*, and in *Darius*. I cannot too much wonder, that in ſo glorious a Work, *Audran* did not correct ſuch Miſtakes, ſince he was one of the beſt Engravers ever known. This indeed is but a ſmall Matter with reſpect to ſo great a Work; nevertheleſs it makes the ſame imperfect and becomes a Charge upon *Le Brun*. But this Work has had leſs Juſtice done it here in *Holland* in the Copies of *Schoonebeek*, who ſeems to have uſed his utmoſt Endeavours to ſpoil it: For there is neither Deſign nor Keeping obſerved. All the Poſtures, which in the Originals are fine and beautiful, he has turned into Grimace; every Thing is lame and crippled.

CHAP.

CHAP. V. *Remarks on Hatching.*

THE Courſe of the Hatching yields great Pleaſure to the Eye; becauſe it makes every Thing appear in its Nature and Quality, whether Wool, Silk, Steel, Water, Silver, Wood, Stone, Sand, *&c.* each of which, in Engraving and Etching, require a *particular Expreſſion:* Yet in Etching 'tis more expeditious, eſpecially if you can ſomewhat handle the Graver. The *French* Artiſt *Audran* excelled herein. The *St. Bruno* of *Bartholet*, engraved by *Natalis*, is admirable for the Naturalneſs, which, by particular Hatchings and the utmoſt Neatneſs, appears therein.

Now, when a great Artiſt has ſhewed his utmoſt Skill in a Plate, and all Things are worked according to Rule, yet we find it almoſt impoſſible to make People ſenſible what true Art is, and wherein the Knowledge of a good Print lies; moſt Men now a-days being taken with *fine Strokes* without Regard to ill Order or bad Deſign. A ſad Reflection for thoſe who know better!

Again, an Engraver or Etcher is not ſo happy as a Painter or Deſigner: For theſe laſt compoſe what they pleaſe, or at leaſt what they can; and the Engravers muſt follow them, be they ever ſo indifferent. Yet this were no great Matter, if they might but Etch and Engrave with as much *Freedom* as Painters uſe with their Pencils or Crayons. This would ſpirit them to produce finer Things, as other ingenious Men have formerly done, who had their Liberty, and did not *tie themſelves up to any Perſon*, as many now a-days are obliged to do. How ſeldom have they an Opportunity to work after *a fine Picture or finiſhed Drawing*? This has often induced me to think, that many a good Maſter underſtands more than his Works ſhew. Happy are they whoſe Circumſtances will permit them to execute even but a ſingle Plate, according to their Skill and Pleaſure. But alas! the Times will not allow it in *theſe our free and noted Countries.* Moreover, we ſee many Artiſts ſigh and groan under the Difficulties laid on them by ſome Painters and Deſigners, in ſometimes ſending them ſuch rude Drawings, that the Round can hardly be diſtinguiſhed from the Square, the Sharp from the Blunt, or Wool from Stone; even ſuch as they themſelves

ſelves could not underſtand, were they to receive them from others. If the Engraver happen to hit the Deſign, the Maſter claims the *Honour*; but, on Failure, the Engraver is ſure of bearing the *Scandal*. For this Reaſon, it were to be wiſhed, that Engravers would, before they begin a Plate after ſuch a Drawing or Sketch, *conſult the Painter or Deſigner*, for a Reſolution of all their Doubts, and that they might proceed with Certainty.

I alſo think it not only uſeful but neceſſary, that the Deſigner be *particular in his Expreſſion of all the Materials:* For Inſtance, that the Baſement-ſtory of a Building ſhew to be of *rough Stones*, the Columns and Pilaſters with the Imagery and Ornaments of *Marble*, &c. that the Engraver may exhibit the former *Rough* by *broken Strokes*, and what is ſmooth and *poliſhed* by *neat* and more curious ones with the Graver; Etching the *By-works* ſomewhat *coarſer again*; the *Wood-work* with *long and broken Strokes humouring the Grain*; the *Trees*, according to the *Courſe of the Boughs and Sway of the Leafing*; the *Grounds*, *Serpentine, and alſo broken.* Theſe Obſervations ought to be heeded in *general* as well as in the Particulars, together with the *Diminution of the Offskip*; yet not in the Manner of ſome, by *wide Strokes*, but by *cloſing and making them finer.* On this Footing, there would be *leſs Complaint of the Deſigners*, and theſe not think themſelves injured on ſeeing their Deſigns ſo ill followed. Things thus worked according to Rule would certainly prove fine, and the more, in a Work of Conſequence and bearing a Price: Tho', to one who underſtands his Buſineſs, this Management is no more Trouble than the contrary.

I have ſeen Drawings of *Goltzius*, wherein he had *plainly expreſſed all the particular Objects.* The *tender or ſmooth Bodies* were well *waſhed*, alſo *neatly ſcumbled with red or black Chalk.* What was *rough and coarſe*, he had handled *boldly* with the *Pen or black* Chalk; by which Means, *the one appeared darker, and the other lighter in the Shade*, as if it were a Picture. But 'tis no wonder that we ſee not ſuch Things done now-a-days; for *Goltzius* uſed to make his own Patterns. And as a good Painter conſiders what *ought to be Stone, Wood, Fleſh, White or Black*, before he colours, ſo *Goltzius* did the ſame, when he was to engrave any Thing. He would expreſs *every Thing in his Patterns*, tho' he was ever ſo certain of his Art, in order to do his whole Work after a ſlight Sketch, and that *nothing might eſcape him*; on a Belief that we ought *not to truſt to our Memories in a Matter of* Conſequence. Wherefore I ſhall illuſtrate this Point by an Example in *Plate* LXX.

wherein

wherein I introduce ſeveral different Bodies: For, beſides the Correctneſs of Draught, I have alſo expreſt their *different Colours.* The Wall A is *rough Stone*: The Child B *tenderly ſhaded*: The Veſſel C of *bright Copper*: The Vaſe D *white poliſhed Marble*: The Pedeſtal or Foot E of *Free-ſtone*: The wooden Pale F (whereon hangs a Cloth) *veiny*: And the Sky and Offskip G as it goes off, the fainter and finer. By this Method of *Expreſſion* I have ſtill another Advantage; which is, that if by Accident I ſhould leave my Plate half done, another Hand, by this Means, may underſtand my Meaning and finiſh it. Hereby, even a Painter may direct another; who elſe would rather chuſe to have the Works he might leave behind him unfiniſhed, rubbed out, than that another, who did not rightly know his Mind, ſhould finiſh them.

CHAP. VI. *Curious Remarks touching Stipping.*

MANY imagine, they can repreſent the melting Roundneſs againſt the main Lights by ſtipping: But they will find themſelves miſtaken, ſince it cauſes a great Hungrineſs, and therefore the Method cannot be good: *Hatching looks better, and has more Affinity with the Shades.* Stipping is ſometimes uſeful in Caſe of Need, when we care not to croſs-hatch on the Light, and alſo when the Shades are hatched too wide, in order to *expreſs the Reflexions ſomewhat the plainer*, inſtead of croſſing them over again, *eſpecially againſt the* Light; tho' 'tis better to go over them again with a *fine ſingle ſtroke:* And if you find this will not do, then you may, with a finer Needle, continue the ſame Hatching ſomewhat further: But a better Method would be, to lay it *at once as far it ought to be, and then ſomewhat* to ſtop up the Ends or Extremities. He, who neglects this, is obliged to make ſhift with *ſtipping*; yet that muſt not be *too cloſe.* The beſt Way is, firſt, with a fine Needle, to continue the Hatching a little further, and then, with a finer, to extend it till it come to nothing; which we call *broken Hatching*, as was old *Viſſcher's* Way in his Boors after *Oſtade*, whereby he prettily expreſſed the *Colour of a Face*, and fetched out the Main-light-Touches. Stipping is very helpful and alſo expeditious to one who has not got the Firmneſs of the Needle. If you would make

make it your Practice, you need not ſtop to ſoften the Hatching; for the Points thus lengthened anſwer the ſame Purpoſe; and then you can proceed with Certainty, eſpecially if you uſe the ſame Needle with which the Hatching is continued in the Light, round the Relief; the Shades again ought to be ſoftened with the ſame Needle that made them: Then the ſtipping of the large Needle in the Shade will not be *too viſible*: Yet, would you work the laſt ſtipping in the Light with a ſmaller Needle, you may; but, becauſe the Shade ends more ſuddenly than the Relief in the Light, I ſhould uſe no others; for the ſtipping is a nice Point to him who will be curious. The *Stips* ought alſo to be equal, I ſay, *equally diſtant*, and not to come between the Extremities of the Strokes. If it be asked, whether any Thing, hatch'd *too wide*, can be *darkened with ſtipping* inſtead of a third Stroke? My Opinion is, that it may; and that any ſlight Thing can be performed in this Manner: But the Work is more tedious. Things ſo touched up look very neat: For by ſtrong Strokes, fainter ones, more faint and Points, we can very commodiouſly darken an Object more or leſs at pleaſure. *Boulanger* has, in my Opinion, *over-ſtipp'd* his Prints; which makes them look rather like Miniature than any Thing elſe; wherefore I cannot much commend ſtipping: And why? *Becauſe of the Inequality and Hungrineſs of the Points or Stips, occaſioned by touching one harder than another, whereby, in biting, one penetrates the Copper more than another, be the Dot ever ſo ſmall. Add to this, the Impoſſibility of making the Stips perfectly round. They will always be more or leſs longiſh; as may be eaſily proved by a magnifying Glaſs.*

I have ſeen, in engraved Prints of *Goltzius*, the faint Tint upon the Relief croſs-hatch'd, as well as in the Shade; but this is only proper for Engraving, eſpecially in *High Finiſhing*; becauſe, in Etching, the Croſs-hatching expreſſes a coming Shade, and then it may be very well effected by ſtipping, as broad-lighted Objects want not ſo much Darkneſs in the Light.

Now, if any Thing ſhould happen to be amiſs, and you would *beat it out and mend it*, take a Proof and faſten it neatly behind your Plate, and then beat out what you would have away. This may be done even to an Hair; and if you care not to ſtrike on the Paper, you may mark the Place with a ſharp Point on the Copper, ſo as to ſee it; which will do as well, though the ſpoiling a Proof is but a Trifle: Yet the Proof, when once dry, is no more fit for this

Uſe: Wherefore the Work muſt be done as ſoon as the Proof comes from the Preſs: For, being wetted again, it will always be uncertain, and unlike the Plate. In order to find theſe little Places or misbit Spots with ſtill greater Eaſe (a Method which many Engravers make a Secret of) take a fine Thread or String, and put it croſswiſe about the Plate, tying it on the Edges, ſo that the Center of the Croſs come exactly upon the misbit Spot or Place: Then laying the Plate, Backſide upwards, on a ſmooth and hard Stone, beat the Place gently with a pointed Hammer; and then, with ſome Stuff taken from the Oil-ſtone, rub it out. Thus you may find all the Places, how ſmall ſoever, even to an Hair, on the Backſide of the Plate.

CHAP. VII. *Of Etching Baſs-reliefs.*

AS we have aſſerted, that each Object requires almoſt *a particular handling*, ſo I think *Baſs-reliefs* call for it: For many, who can etch well after a fine Picture or Drawing, are at a Loſs when they come to imitate and repreſent a Baſs-relief. They lay the Strokes therein as in other Objects; tho', in my Opinion, the Difference be very great; eſpecially, if we would not handle them in the Manner of *Perrier* and *Pietro Santi*, but according to Rule; tho' the former underſtood it the beſt of the two, ſince his Works *better preſerve the Stoneineſs and Deſign*; and yet, he has *added ſome Things* of his own: But the other has done it to ſuch *Exceſs*, as thereby to render his Works obſcure. His Folds indeed are fine, yet ſuperfluous, and *improper for Stone*, and more like Gold, Silver or Bronze; appearing better in a Print than in *Stone*. In my Opinion, *Santi* underſtood not the Naked, Proportion, Muſcling, or Motion; wherefore I cannot by any means allow him the Preference. The Truth is, they are good for a Drawing; but were they to be compared with the Life, we ſhould diſcover a great Difference. In the next Place, it is abſurd to imagine, that ſo many Baſs-reliefs as are found at *Rome* and in other Places, both under Cover and expoſed, in and upon the Triumphal-Arches, Frizes, Niches, Pediments, Pedeſtals, ancient Walls, Tombs, Columns and Vaſes, from whence theſe two Artiſts made their Collections, ſhould *all ſtand in ſo preciſe a Light, right and left*, as they repreſent them in. Certainly, ſome of them muſt have been lighted from *above*, from *below*,

below, fronting, even from *all Sides*; and I cannot think they drew them by Candle-light, but rather ſhaded them as they thought fit.

I was once asked, whether, ſince the Baſs-reliefs ſtand in many different Places, *Moulds or Models* have not ſometimes been taken from them by one or other, from which they *ſhadowed their Drawings*, diſpoſing theſe Models, as uſual, in a *left or right Light*, as they thought proper: Which is not improbable. We might likewiſe light ſome from *above*, others from *below, from a Side, fronting and from behind*, in order to uſe them on any Occaſion; which would be a great Help to thoſe who know little or nothing of Modelling.

We have ſaid, that we think the Baſs-reliefs of *Perrier better in Deſign than thoſe of* Pietro Santi, *but much inferior in Finiſhing*; tho' the Works of the latter, for the Reaſon before aſſigned, have *no Affinity with the Stoninеſs*. And yet ſome think, that were the Figures 3 or 4 Feet high, they would have another Look; for then the Parts would appear more grand; and thoſe of *Perrier*, on the other Hand, too ſlim and dull; which I do not diſown: Nevertheleſs it muſt be agreed, that this Obſervation is good, in order to ſhew *the Difference* between *carving in Stone, and chaſing in Gold, or Silver*. But it's likewiſe true, that had *Perrier* finiſhed his Drawings as well as *Santi*, they would have been much finer and more uſeful: For it's eaſier to leave out Superfluities than make Additions. It's not improbable, that *Santi*'s Intention, by his Method of Management, was, that he might be of greater Service to Painters, Statuaries, and Chaſers than *Perrier*.

We have affirmed, that *Pietro Santi has poſſibly added much of his own*. Now, it is alſo not unlikely, that *Perrier* drew his Objects from a *greater Diſtance than* Santi, whereby he could not ſee all the minute Parts: And I cannot but at the ſame Time think, that *Santi* deſigned moſt of his Baſs-reliefs after undamaged Within-door-Work, in Halls, Chambers, and other incloſed Places; whereas *Perrier* poſſibly took his from Without-door-Work, ſuch as Pediments, Frontiſpieces, Frizes and the like, half eaten up by the Weather. We might ſtill ſubjoin, that *Perrier* worked only to ſhew the World that ſuch excellent Things were at *Rome*, and at the ſame Time to diſplay his light and firm Manner of Drawing; whereas *Santi* had not only a View to Profit, but alſo to be generally uſeful to curious Artiſts and others. How true this is let the *Virtuoſi* determine.

As to the right Handling of Baſs-reliefs, I think it abſolutely neceſſary, that *every Thing be etched equally coarſe or fine with one and the ſame Needle, without any Difference with reſpect to Stuffs*; as being the beſt Method for repreſenting the *Stone-work well*; unleſs it were but *a grey one with a Fore-ground and Offskip*, when the Strokes ought to diminiſh or grow faint, according to *Perſpective*.

There is likewiſe little Obſervation made about the *Lights of Baſs-reliefs*: For oftentimes Things, *painted ſharp and in Sun-ſhine*, are exhibited in the Plate with a *common Light*, thro' the *Roundneſs of the Shades*; and ſometimes we ſee the *contrary*. But theſe are Liberties which neither Etchers nor Engravers ought to take. He, whoſe Province is to *imitate*, let him *exactly follow the beaten Path*. In relation to etching *Baſs-reliefs*, a *ſharp Light or Sun-ſhine* is very improper, and renders them diſagreeable. But as for *Embelliſhments in Sun-ſhine*, the Matter is of leſs Moment.

CHAP. VIII. *Of Engraving; and the Management of the Strokes.*

'TIS to be wondered, that, among the many Arts and manual Operations, *Engraving* is ſo little, and *Etching* ſo much treated of: The Reaſon whereof is paſt my Apprehenſion. Many *Painters and Lovers*, for the Encouragement of thoſe who would make it their Buſineſs, or to ſhew their Skill, have earneſtly ſtrove to ſay ſomething of it. But *no Engraver* has, to my Knowledge, undertaken the Task; poſſibly, as not thinking themſelves ſufficient for it, or elſe becauſe they would keep it as a Secret from each other. But the moſt probable Reaſon, as I think, is, the *late Appearance of this Art*; which is evident, ſince the *Romans* till their latter Times knew nothing of.

It's certain, that *Engraving*, as well as Painting, is founded as much on *Theory as Practice*, and that both depend on eſtabliſhed and poſitive Rules, which, if orderly followed, will make a Man a Maſter. Why then are they not made publick, for the Information of the Curious in what they want to know? Muſt not he, who intends to go to a certain Town or Village, be firſt told where it lies, and then the Ways to it, chuſing the *neareſt as beſt?*

It's

It's not ſtrange, that more Engravers have applied to Painting, than Painters to Engraving; becauſe the latter have ſo *many excellent Books*, for their Encouragement, publiſhed by judicious Maſters: Whereas, Engravers have *not one* touching their Practice. But as every Thing has its *Time*, ſo we muſt hope for it in this.

Nam Mora dat Vires, teneras Mora concoquit Uvas,
Et validas Segetes, quod fuit Herba facit.

Or,

Perfecting Time *brings on the tender Grape,*
And gives the herby Corn it's rip'ning Shape.

In the mean time I ſhall boldly enter the Liſts, and, according to my ſmall Ability, impart what I know of it: But the Practice or Handling I ſhall not touch upon, as not having the greateſt Skill therein: What however I mention of it, as unavoidably neceſſary to what I purpoſe to ſay, I ſubmit to thoſe of better Knowledge: Hoping my Endeavours will not be taxed with Preſumption, ſince my only Aim is, thereby to rouze noble Genius's, and. by my ſmall Spark, to kindle a greater Fire; according to the *Latin* Proverb: *Parva ſæpe Scintilla magnum excitavit Incendium.*

We have before mentioned, Firſt, On what Baſis *Engraving* is founded. Secondly, A good Engraver's Qualifications. Laſtly, What conſtitutes an agreeable Print. Wherefore we ſhall now diſcuſs *the Management of the Strokes in Objects, according to their Natures and Courſes, with reſpect to Perſpective*, and as well in Etching as Engraving, together with ſome Examples for illuſtrating the Point, and preventing and correcting Miſtakes.

In *Plate* LXXI. is a *Wheel* marked A, having 8 Spokes, or Points; as alſo a *Staff*, ſet upright in the Ground, croſſed by the Horizon. This Wheel ſhews, that *each Spoke* ought to have a *particular Courſe, according to it's Turn*, and that the Strokes muſt be governed by the *Extremity of each Spoke*, as may be here ſeen. The foremoſt runs *circular*; the ſecond, *oval*; the third, *almoſt ſtreight, &c.* Compare alſo the foremoſt Spoke 1, with the hinder one 5, how much they differ in Force; for 1 approaches, and 5 retires; which cannot be otherwiſe according to *Perſpective*. Again, the Strokes drawn with a Ruler, and running off towards the *Point of Sight*, grow *gradually finer and fainter*. Now tho' the ſhort or *croſs-hatching* ought, by eſtabliſhed Rule,

Rule, to be *more viſible and ſtrong than the long*, yet few are obſerved to make any Diſtinction therein.

We have ſaid before, that *each Object*, whether Fleſh, Stone, Grounds, *&c. requires a* particular Stroke; and among others, that *Wood* eſpecially muſt be *thick-ſtroked along the Grain*, and conſequently *croſs-hatched with a finer Stroke:* But now we ſhew the *contrary*; for the *croſs ones are ſtronger than thoſe running with the Grain*; which here cannot be otherwiſe. If ſome ſay that I contradict myſelf, in making the Croſs-ſtrokes thus againſt the Grain; I ſhall, for their Satisfaction, ſhew my Reaſon for it. Obſerve then, that any Thing *turned* has *no other Grain than what the Chizel makes*; and as the Turner works againſt the Grain, and the Wood retains more or leſs Marks of the Tool, it muſt be expreſſed accordingly in Engraving. But a ſecond Queſtion may be, whether it would not do as well, if both the Hatchings were equally fine or coarſe? I anſwer, It would, *as to the Shade, but not with reſpect to the Stuff:* For it would be more proper to Stone, Copper, Wax and ſuch like. Nevertheleſs theſe Obſervations are generally little heeded, tho' alſo founded on certain Rules of this Art.

As for the *Staff*, it ſhews, that the Strokes, beginning round from below, grow *ſtreighter as they approach the Horizon*; *and above the Horizon, the ſame, but in a reverſed Manner.*

Now let us conſider the other Example, in *Plate* LXXI. wherein the *retiring Parapets* ſhew the Diminution or Faintneſs of the Strokes, not only in ſuch, but in any other Objects, according to their Diſtance and Going off, the one in a greater the other in a leſs Degree. Hereby we may plainly diſcover the perverſe Notion of ſome Men, namely, that *Diminution* implies *growing ſcanty or wider.* See A with a ſingle Stroke from one End to the other. Now, altho' the Off-ſtrokes ſeem neater than the near, yet they are not ſo in Fact: But as the *Place diminiſhes, ſo the Strokes cloſe and thin*, in ſuch Manner, that *they become neither cloſer nor* more ſcanty. The Diminution of the *Figures and the three Vaſes* bears the ſame Conſtruction. Nevertheleſs, I am ſenſible, that many, even old Maſters, do otherwiſe, in handling their *retiring Objects*, Figures, Trees, Offskip and Sky more coarſly behind than forwards. I have even obſerved, that they cloſe-hatch the neareſt and darkeſt Sky, and work wider and wider towards the Horizon; but this more in Etching than Engraving; poſſibly to ſave the *Trouble* of uſing 2 or more Needles, or of ſtopping up, which is properly the Point this Example aims at. For I do not ask here, whether it creates more Trouble; but ſhew, what may poſſibly be thought to be of leſs Moment than in Fact it is: For Inſtance, I place the *three Figures*, No. 1, 2, 3, ten

3, ten or twelve Steps a part, and at the ſame Diſtances on the Parapet, *three Vaſes*, alſo numbered 1, 2, 3; whereby may be plainly perceived, how much the one differs from the other. But altho' in theſe Figures the Meaning is ſufficiently to be underſtood, to wit, that the *further they are, the more fine and cloſe the Strokes become*, yet I have added the Vaſes to them for the Sake of thoſe who may be curious enough to *count the Strokes:* When they will find, not a Stroke more or leſs in the one than the other; which in the Figures would be tedious Work. Obſerve, in the next Place, the *Ground-ſhade of each Figure* againſt the Parapet, each growing faint according to it's Diſtance, and with what Certainty the accurate Tints of the Figures may be perceived thereon; even to know, how much they *diminiſh and grow finer*; and at the ſame Time how much the *Light differs*. But let it not be thought ſufficient, that the Shades diminiſh or grow faint, and the *White remain all over light*; ſince we know, that the Plan or Ground cannot ſhew its *Level* otherwiſe, than by Means of *Light forwards, going off darker and darker*. For Inſtance, were a white Figure or white Stone ſtanding forwards, and you would place ſuch another further in, where the Ground is darker, you muſt govern yourſelf by the *Ground where the firſt Object ſtands*; as being ſubject to the ſame Rule, if Things be well finiſhed. *If the Plan or Ground be finiſhed, the Figures ought to be ſo likewiſe: Are they airily handled and broad-lighted, the Ground muſt be the ſame.* And tho' the Ground, in its Colour, be more or leſs dark, yet that is not regarded in this Caſe, becauſe we are ſpeaking only of the *Diminution of the Tints, conſiſting of White and Black*. Suppoſe, the *Floor were of white Marble, and the Figures the ſame*, or in white Draperies; the *foremoſt* would be *broad-lighted*, and the *more diſtant leſs and leſs White*, were it even in *Sun-ſhine*; nay, if the Light came from *behind*, or from *aſide*, the *moſt diſtant* would only keep an *utmoſt Heightening*, and ſtill leſs, were the Colours expreſſed in it; as they who underſtand Perſpective well know: Nor can it be otherwiſe; as may be ſeen in the firſt Example in the Child's Hand holding the End of the hindmoſt Spoke, which plainly appears to have little or no Whiteneſs. And as for the *Stuffs* of the Objects, as Linnen, Cloth and ſuch like, ſome may rather think them poſſible to be ſo worked than the *Naked*; becauſe, having already engraved forwards as neat and fine as may be, we can therefore further in not expreſs any Thing finer or neater: But I ſay, that as Things, having the utmoſt Neatneſs, do not become neater by *Diſtance*, nor alter in the Eye, but diſappear; ſo, when the Objects are very remote, neither Silk, Linnen or Woollen is to be diſtinguiſhed, ſo far as concerns the

the Hatching: But the *coarſe Parts always keep their Forms.* And this Obſervation reſpects not only the three Stuffs, but alſo *Figures, Stones, Grounds, Trees,* &c. Here ſome perhaps may ſay, how can the Strokes poſſibly unite with the Light, when they, as they retire, ought to be *cloſer and cloſer*, eſpecially with the Air, (which, on the Horizon, is clear and bright and free from Clouds) unleſs they *widen more and more* towards the Horizon, were they ever ſo faint: To which I anſwer, as Experience will prove, that when the Strokes thus thin and grow faint in their going off, they certainly diſappear and lie away, nay, become at laſt *inviſible, and unite enough with the Light, even were it Sun-ſhine,* tho' *they be ever ſo cloſe.* And ſuch a Length I think the Graver can go when skilfully managed. In Etching, he Needle can do the ſame by ſtopping up.

However, I queſtion not but my Propoſition will be taxed with Impoſſibility and puzzling Novelty, eſpecially by ſuch as are not thorough Engravers, who may blame me for thus diſcloſing the Grounds of this noble Art, and ſo plainly ſhewing Truth: But my Anſwer, in the firſt Place, is, that I find myſelf obliged in Duty to do ſo, ſince all my Wiſhes tend towards it's arriving at the greateſt Perfection: Secondly, becauſe what I lay down is preſcribed by *certain Rules of the Mathematics*; *tho' few are ſenſible, that the Art of Engraving, in general, flows therefrom, and that different Objects require different Handlings*; but rather believe, that a good Manner of Drawing will eaſily lead to Engraving: A Notion true enough in *Etching*, tho' even therein the Point lies moſt in the *Biting and Stopping up.* As to Engraving, you muſt certainly be converſant with the *Handling and Force* of the Graver; two Points not to be attained without great Experience: Tho', in the Beginning, 'tis better for an Etcher to have *no Handling at all*; becauſe he may then gradually the better bring the Graver to the Needle, and in an *Uniformity of Strokes* adapt the one to the other, and make them harmonious: Whereas ſome, relying too much on the Graver, uſe it here and there, in their ſlovenly Works, *without any Difference*, and that, with incredible Careleſsneſs; ſometimes cutting a Foreground, Stone or Stem of a Tree, *neat* and *ſmooth*, which ought to be *rough and knobby*; when at the ſame time they are working *a Face or marble Figure with the Needle.* This muſt be owing either to their Careleſsneſs, or Deſire of Eaſe, or their Ignorance; ſince ſuch Doings are againſt Reaſon and common Inſtruction.

I could mention many ſuch diſorderly Prints: Among others there's one of the *raiſing of Lazarus*, done by *Berry*, wherein the Figure of *Lazarus*,

Lazarus, with ſo much of the Linnen as comes about his Body, is *etch'd*, and the reſt of the Linnen, lying on the Ground, *neatly engraved*; whereby one Part looks like *Linnen*, and the other like *Silk*: The one is here and there *ſtipp'd*, and the other is *not*. But perhaps the Plate was not well bit. It alſo ſometimes happens, that we are obliged to *rub out* Things, which makes good my Aſſertion: For, if the Fault lie in the Plate, the Maſter ought, as much as poſſible, to help it by his Knowledge and Judgment. Could he handle the Graver, why did he not ſhew it, and make Things agree? And if he was not Maſter of the Graver, why did he not better follow the Strokes of the Needle? Had he, inſtead of Croſs-hatching, made the Strokes ſomewhat finer and triple-hatched them, and uſed ſome ſtipping, then it would have been paſſable.

There is another Print with an Ornament round it, repreſenting *a Sacrifice of* Flora, *or the Spring*, which is alſo wretchedly etch'd and engraved: For the foremoſt Figures, as *Charity*, *Piety and Time*, and every Thing elſe on the Fore-ground, are *neatly finiſhed and moſtly engraved*; but the Figures on the ſecond Ground ſo ſlight and *poorly etch'd*, as not to have any Agreement with the others; the Strokes even look as if they were dabb'd on and drawn with a ſhaking Hand, inſtead of growing fainter every where, which would make the Work neat and intire. This Artiſt might have known, that he could not make the Graver and the Needle agree.

I am ſenſible ſome will determine, that many Things, ſuch as *Water*, *Silver*, *Gold and ſuch like ſmooth and ſhining Bodies*, can be more conveniently expreſs'd with the Graver than the Needle: But, in my Opinion, a skilful Hand can give every Thing it's Naturalneſs.

'Tis very ſtrange to me, in the old Prints, that the Maſters have in nothing repreſented the *natural Qualities*, but etch'd *every Thing after one Manner*, whether Nudities, Draperies, Air, Grounds or Stone; except Water, and yet not this with thin and thick Strokes, but only croſs Parallels, and thoſe very unlike, oftentimes cloſe, and then wide, as if they were ſcratch'd. Again, they have *not expreſs'd any Colour*; and always made the Water dark and brown. Now, to create a *Difference in ſhining Bodies*, my Thoughts are, that you firſt lay the Strokes *ſtrong* and parallel, and of a reaſonable Width from each other, and then cloſe them by putting *thinner between*; I mean, in Water, black Marble, poliſhed Steel, and ſuch like; for by this Method we produce a tain Stir ſhewing the Smoothneſs and Glitter.

If it be asked, why in Etching, the Strokes which are close and thick sometimes *fly up*, tho' the Plate be in good Condition, and the Ground neither burnt nor too hard: I answer, that I have found by Experience, that when the Water is too strong, and at first bites too sharp, we must then take our Chance; because the Plate, being cold, cannot grow warm so soon as the Ground, which therefore is *forcibly lifted from the Plate*, and presently rises; and the sooner, if the Strokes be close and *thick*; which happens not so easily in the tender Parts, where, by the *Thinness* and Width of the Strokes, the Water has not so much Power to get under them. To prevent this, the Water must be somewhat *weakened*, and the Ground and Plate gradually made *warm*, in order to make them unite with each other; especially in cold Weather: For in the warm Months of *June*, *July* and *August* 'tis not necessary, because we then use harder Grounds.

Now, to know whether the *Ground* be in *good Condition*, I make a Scratch or two, with a large Needle, in a spare Place of the Plate; and if the Ground come out of the Strokes like Dust, it is then *too hard*, but if in Curls, 'tis in *good Temper*, especially if you can blow them off. If they cannot be wiped off with a soft Feather, but stick to the Ground, 'tis then *too soft*. This is a nice Point. It sometimes happened to me, that here and there they remained in the Strokes.

Some Etchers also frequently give themselves needless Trouble, when they put out the *Out-lines*, which are made *too strong on the light Side*, with Stop-ground, which, you know, always flows more or less over them, especially if the Plate be hot: But consider what Trouble they must afterwards have, when the Out-line is gone; for they are obliged to renew with the Graver all the Strokes running against it. Wherefore, the best Way is, to trace the Drawing neatly on the Plate, and mark at first, softly with a small Point, the *dark Touches*, as those of the Eyes, Nose and Mouth, on the shaded Side; yet *not on the Light*. But to help them in stopping up their too strong Strokes, I shall assign a better Method than that of the Stop-ground.

Take thick-ground *White-lead* thinn'd with Oil of Turpentine, and spread it with a small Pencil over the Out-line, so as just to cover it, and no further: But be very careful not to do it over more than *once*, lest you take off the Ground; for the Oil afterwards evaporates, and in the biting, you must also not wipe over it with the *Feather*. This is an Invention of a Friend of mine; and tho' I never experimented it, yet question not it's Success. I mention White-lead; but you may use any other Colour that's light and plainly visible.

CHAP.

CHAP. IX. *Of the black Art, or* Mezzo-tinto.

THO' no Figure of this Art is to be found in *Cæſar Ripa*, as having been unknown to him, yet ſince, in our Times, thro' it's Foundation laid by Princes, and the kind Aſſiſtance of great Men, 'tis arrived at ſo great Perfection, I hope the following Figure will not be unacceptable to the Profeſſors and Lovers of it.

Figure of the black Art, or Mezzo-tinto.

Here you ſee a young and plump Virgin, of a freſh Complexion, and amiable Countenance, dreſs'd in *black Velvet*, lined and faced with *Sky-blue* powdered with *gold glittering Stars*. She has a broad gold Girdle embroidered with *black Bats*, which diminiſh towards the Arms. Her Head-attire is wanton and *modiſh*, adorned here and there with ſmall Flowers. About her Neck is a *gold Chain*, to which hangs a *Medal*, exhibiting a burning Altar and theſe Words, MAGNÆ BRITANNIÆ. In her right Hand is a *ſmall Tool* like a Lancet, together with a *Feather*; and in the Left a Table, whereon is painted an *Head* on a black Ground, repreſenting *Nature*. She poiſes airily on one Leg, as if ſhe were dancing.

Explanation:

The Art is repreſented *young* and plump, to ſignify that ſhe is *ſtill growing*. The *black Velvet Gown and Stars* imply, that, like the Stars ſhe is ſprung from *dark Night*. The *golden Girdle and Bats* give us to underſtand, that, tho' her Productions are not very *laſting*, yet ſhe makes *great Gains*. The *Chain*, with the *Medal* and Altar thereon, proclaims her *Luſtre*; and the Words round it allude to an *Offering of Thanks to* Great-Britain, to whom ſhe owes her *Origin and Glory*. The *Table*, with the Figure of *Nature*, ſhews, that ſhe *excels therein*. The reſt explains itſelf.

Why this beautiful Figure bears the Name of the *Black Art* I never heard, tho' her Practice ſufficiently gives us the Reaſon, to wit, that ſhe proceeds from *Black*. And tho' the Art of etching alſo ſeems

to be derived from Black, yet 'tis done in a quite different Manner; for the former comes forth from the *Light*, and the latter from the *Shade*; the one heightens, and the other ſhadows.

We have already ſaid, that Etching is, in ſpeed, ſuperior to Engraving: But the Black Art is more expeditious than either of them; and in Neatneſs *has not it's Fellow*; it may even compare with a Painting, how ſoft and fluent ſoever, abating for the Colours. Indeed in Duration and Wear 'tis the weakeſt; but, on the other hand, it's Expeditiouſneſs brings in more Money.

This noble Art is preferable to any Engraving in repreſenting *uncommon Lights*, as Candle, Torch, Lamp, Fire and the like: Wherefore I think it does not improperly bear the Name of the *Black Art*. 'Tis remarkable, not to be of above fifty Years ſtanding, and yet is arrived at ſo great Perfection; tho' other Arts have required more Time. But *England*, where the Climate is healthful and temperate, has contributed much to it's Neatneſs and Luſtre. *There* it had it's Birth and Furtherance: For Prince *Rupert* gave us the *firſt Example*. Wherefore we may rightly ſtile it *noble*. The firſt Print I ſaw of this Prince was of an old Man's Head, with a Cloth about it, taken, as far as I know, from an *Italian* Painting. It was deſigned ſo fine and great, and broad handled, as if waſhed with the Pencil by the beſt Maſter: It even looked, by Reaſon of the natural Softneſs or Melting, not to be leſs than *Black Art*. The ſame Prince alſo invented a certain Metal bearing his Name, which it will retain for ever.

I doubt not but this Art will in Time become a delightful Diverſion to *Painters*, for three Reaſons. 1. For it's Eaſineſs in Learning; 2. For it's Neatneſs; and, laſtly, for it's Conveniency.

1. 'Tis *eaſily learned*, by any one who is accuſtomed to draw on grounded or blue Paper; becauſe there is no Difference in Operation between the ſcraping on the Plate and heightening on the grounded Paper; beginning with the *greateſt Light and ſparing the* Shade; as we have ſhewed in our Drawing-book, touching the Handling of Crayons or Chalk-pencils. Wherefore I affirm, that it comes nearer to a Painting than Etching or Engraving. And 'tis ſo eaſily apprehended, I mean in Theory, as to be learned in leſs than three Days.

2. 'Tis *neat*, and free from Soil and Smell; as not requiring either a Stop-ground, Greaſe or *Aqua-fortis*.

Laſtly, The *Conveniency* ariſing from it may be eaſily conjectured; as 'tis more expeditious than either Etching or Engraving.

But

But many are ſo eager in this Art to learn neat Scraping, as to neglect the principal Part, the *Out-line*, which they often over-run, and cannot be brought right again; and when *correct Deſign* is wanting in a Plate or Print, what judicious Perſon will approve it? Indeed, we cannot manage here as in Etching, (where the Out-line may be traced on the Plate with a Needle) For the *White* ſometimes goes out, or is ſo faint as ſcarce to be ſeen; beſides, it's inconvenient to *ſcrape Figures againſt a light Ground*; tho' Artiſts generally uſe to work the Figure firſt, and then the Offskip againſt it. Now, to prevent this Inconvenience, firſt ſcrape your Back-ground, and ſpare the neat Out-line; rather keeping a little from it 'till the Figure be finiſhed: Afterwards, you may gently ſcrape nearer. Thus you will not ſo eaſily run over the Out-line, as when you begin with the Figure.

There is a great *Difference* between the Etching, Engraving and Scraping of Painters and that of Engravers; for the former, making it only their Diverſion, do not finiſh Things ſo very highly as the latter who have been brought up therein, and make it their conſtant Buſineſs. Painters are ſatisfied with ſhewing only *good Deſign and general Decorum*; becauſe, while they were neatly to finiſh one Plate, they can work another.

This Art is certainly eaſy to a Perſon of good Knowledge: But if the Work be *not light enough at firſt*, go over it a ſecond Time. Indeed you muſt not think to finiſh up at once, becauſe, 'till a *Proof* be taken, you cannot poſſibly know what Condition your Plate is in. Do like the Painters, firſt to dead-colour with *broad Parts and then finiſh*. Now, having a Proof, you can give the Work it's *main Heightening*, and thus with Patience finiſh every Part; a Point requiring neither much Time nor Study, but a little Obſervation. There is publiſhed a Print of a little Satyr, which in an Hour's Time I ſcraped looſe in my Hand, as I walked in a Garden; and, after a Proof taken, finiſhed in another Hour. Few learn this Art, becauſe, as I think, they cannot be perſuaded how *eaſy it is*, and with what few Circumſtances attended: But ſhould the *Lovers* ſet about it, we may poſſibly in Time ſee it become too common, and Etching and Engraving neglected; I mean, in Objects peculiar to the Black Art, ſuch as Portraits, Night and Candle-pieces, Spectres and Inchantments, Apparitions, Flowers, Fruits, Silver, Gold, *China*-ware, Cryſtal, Arms and Herbs. Who will be able to etch or engrave thoſe Things ſo perfect and natural as they can be ſcraped? But in Figures, Architecture, Baſs-reliefs and Landskip the Art is weak, and not at all ſo proper as Engraving.

'Tis

'Tis a great Pity, that both this beautiful Art and the Artiſt have ſo bad a Name, as if the one were *Witchcraft*, and the other, *a Magician*, tho' nothing but meer Art works. I long to hear, what Name the *Italians* will give it. The *French* and *Engliſh*, agreeable to the *Dutch*, call it, the former, *l'Art noire*, and the latter, *the Black Art*. An improper and unnatural Name, unleſs they mean, firſt, that the Artiſt works the Light out of the black Ground; and in the next Place, to diſtinguiſh it from Etching and Engraving.

FINIS.

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DIRECTION to the Book-binder, for placeing the Plates.

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ERRATA.

The first Number is the Page, and the second the Line: B, denotes that the Lines are numbred from the Bottom.

1	9 B.	*read* Manner; when contrarily it is difficult
6	6	*for* Lights and Darks, *r.* Lightneſs and Darkneſs
10	15	*for* near Side grows, *r.* Side going off muſt needs be
12	6	*for* the Obliquity of, *r.* their going Sideways from
—	8	*dele* in ſome
14	18	*for* Birloo, *r.* Bidloo
17	ult.	*for* feeble, *r.* faint
19	11 B.	*for* Form, *r.* Poſtures
41	5 B.	*for* handſome and ugly, *r.* becoming and unbecoming
45	5 B.	*r.* in the Faces, they are
88	11	*for* Fable, *r.* Table
90	2	*dele* his
—	22	*dele* compounded
97	2 B.	*for* Gautruche, *r.* Galtruchius
98	9	*for* Eſſius, *r.* Æthlius
107	10	*for* Reinoud's, *r.* Rinaldo's
117	7	*for* Aſia, Africa and America, *r.* Europe, Aſia, Africa
138	7	*dele* a
145	14	*r.* I ſpeak of the Window, Tables and Cloſet at the ſame Time as I aſſert the Places of the *moveable Objects*
157	3	*for* Faculties, *r.* Qualities
178	5 B.	*dele* down
185	4	*r.* Air, muſt thereby become good.
186	12	*r.* Term; and on its left Side ſtands
212	17 B.	*for* be, *r.* ſee
216	6	*for* and *r.* of
225	17	*r.* yes, ſays Momus
268	14 B.	*r.* exhibiting a Viſto
316	15	*for* left Breaſt, *r.* Breaſts
324	7 B.	*for* Meſtre, *r.* Metra
336	3 B.	*r.* on Plinths
357	14	*dele* Main-light
431	11 B.	*for* Ezekiel, *r.* Daniel
453	9 B.	*for* Volubility, *r.* Velocity
470	11 B.	*for* Repreſentation, *r.* Revelation
474	2	*for* 4, *r.* 8
481	3 B.	*for* Magnus, *r.* Maximus
494	2	*for* Communication, *r.* Affinity
499	4	*r.* Cherſoneſus
501	7 B.	*r.* Taurii Ludi
505	8	*for* Homer, *r.* Horace
—	19	*for* Pig, *r.* Boar
518	2	*for* Troy, *r.* Thebes
581	11 B.	*r.* Regula
598	15	*for* Judæa, *r.* India.

There are ſome other Faults in the Punctuation; but they are ſuch, that the Reader cannot eaſily miſtake the Senſe.

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